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CONTENTS

February 2010 • volume 21, issue 5



ON THE COVER This issue, *strategy* paid tribute to the big winners of the Creative Report Card by crafting an ode to one of their biggest campaigns of the year. Inspired by James Ready's "Share our Billboard" campaign, Leo Burnett creative head Judy John and former SVP/CD Israel Diaz share the cover with, well, themselves. They provided the black-and-white costumed photo-booth shot (taken at the agency's holiday party), while acclaimed Toronto-based photog Nigel Dickson shot the colour image of the pair, as well as the portrait on p. 32, where you can read about what Judy would put on her own billboard if ever given the chance.

4 EDITORIAL
The new **creative ROI**

8 UPFRONT
Dove makes men **beautiful**, Canwest and Corus make fruit **sexy** and Newfoundland & Labrador Tourism makes the Maritimes **breathtaking**

12 DECONSTRUCTED
Maple Leaf creates a **republic of bacon**, but does anyone want to live there?

14 BIZ
Sears, Zellers and Loblaw get in on the **thrifty fashion trend** and look haute while doing so

20 WHO
Dale Storey and General Mills **help Canadians cheer** on our Olympians

22 MEDIA
Thanks to all the **data overload** in the digital universe, **targeting** that tofu-eating, brown pants-wearing, 20-something yoga enthusiast is **easier than ever**

27 CREATIVE REPORT CARD
See who came out **on top** in *strategy*'s **annual tally** of Canada's biggest advertising **award winners** at home and abroad

44 FORUM
Concerto's Craig Redmond on the importance of **deep thinking**, and Change's Marc Stoiber on why **failure to do so** hurts the environment

46 BACK PAGE
Digital Cement brings us the **Olympics all year round**



Creative ROI

You can put your calculators down now, the math is over. Leo Burnett's Judy John and Israel Diaz took the top two spots in *strategy*'s Creative Report Card, amassing the biggest national and international awards haul of all Canadian creative directors. Leo's Anthony Chelvanathan and Steve Persico also topped the art and copy tallies, largely on the merits of "Share Our Billboard" for second-ranked advertiser, James Ready.

We added a national show to the Card this year, acknowledging the CMA Awards' recent Cannes-esque format change honouring a broad swathe of disciplines, which may have helped non-regionals a tad. However, it's on the international stage that Leo really cleaned up; it was the top Canadian agency on The Big Won tally (a Gunn-style report that tallies global awards shows spanning all disciplines).

The top advertiser for 2009 was P&G, largely for the advertising behind its Gain, Cheer and Febreze brands. In an interview about the work that led to victory, Gord Meyer, the marketer behind most of the creative, commented on the attitude shift within P&G towards external creative recognition, saying that there was a time in the company's history when awards weren't considered important, but now describes them as "really important."

Beyond the team motivation, one of the oldest benefits of award-show domination – stacks of resumes – remains a big payoff. As per P&G president Tim Penner: "Participating in and winning external awards is one way we are trying to invite the very best talent in the industry to want to work on our business."

Attracting business to the talent is a newer dividend. Leo Burnett president David Moore says he's always viewed awards primarily as an HR tool versus a new business tool, however, "increasingly I am finding that clients are now recognizing awards as an indicator of where good talent resides. For the first time, in this past year we have seen client RFPs that are asking for award-show track record."

Which leads to the evolving nature of the creative within our Creative Report Card. Not all that long ago, the work that took home the medals was breathtaking, funny, slick or outrageous, and relevance to the consumer relationship with the brand was not as big a priority as huge production values. Beer ads did well. But over the last decade, as "relevance," "connection" and "engagement" became the bywords, criteria changed, and marketers prone to snort derisively over "it won an award" are now the minority.

Now juries ask "what was the insight?" and "did it deliver?" What's recognized as great creative are bespoke concepts derived from unique insights, with the insight being the most crucial element to craft (read Craig Redmond's rant on that subject on p. 44). That's why the James Ready and Gain work by Leo B fared so well – they tapped into the relevance of UGC without losing control of the messaging, therefore managing to still deliver on the original insight.

Although the primary judging criteria remain at opposite ends of the spectrum, many "creative" award shows are creeping closer to the CASSIES remit (some Cannes jury presidents gave directions to recognize work that delivered last year), no doubt contributing to the growing respect for awards on the brand side. And while the CASSIES award effectiveness, creativity is inherent in each step of the ROI journey from mining insights to Machiavellian solutions, and likely why it's considered the most prized award for both marketing and agency execs.

To bone up on the insights behind the Canadian campaigns that won the most regional, national and global awards, turn to p. 27. Hopefully you'll pick up a thing or two to improve your Creative Report Card marks next year, now that they count for more.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

P.s. For those who won't be able to make it to the CASSIES on Jan. 28, we'll have a limited supply of the digest version of the awards guide available on USB keys. If you want one, be in touch. And for everyone else, check out the full cases on the ICA site.

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A legacy of smart design

Every once in a while, a person comes along who affects our physical space in a way that's so deep, so profound, it becomes almost invisible – something you simply take for granted. Don Watt was one of those people.

Sadly, Don passed away just before Christmas, leaving a wife and five children, and a remarkable legacy. His body of work is staggering for its breadth and excellence. He not only designed logos and visual identities for virtually every major brand in the country, but he breathed new life into Loblaw's in the '70s – designing its stores and packaging and later suggesting that Dave Nichol would be the best replacement for then-pitchman William Shatner.



Don was also the first designer to use photo-symbolism on packaging (for Nestlé), and he created both the innovative Home Depot store design concept and its crazy orange logo. And don't forget: this is the guy who designed the new Canadian flag in 1965 – the list goes on and on.

I was lucky enough to sit next to Don at a dinner many years ago and hear him extol the virtues of smart design. He really believed that it had the power to change the world and to define brands and products – words that were prophetic. Companies like Apple and Nike have adopted this thinking as a mantra, and consumers have eagerly bought in.

In the end, Don's career and accomplishments can't possibly be done justice in this space. Please be sure to look for a fulsome and deserving treatment in the March issue of *strategy*, as our editorial team presents a more fitting tribute to the man who affected all of us – whether we realized it or not.

Laas Turnbull, executive VP, Brunico Communications
Publisher, *strategy*, *Media in Canada*, *stimulant*, *'boards* (416) 408.0859

SPONSORED ALSO IN THIS ISSUE... SUPPLEMENTS

PAGE S38



UPCOMING SUPPLEMENTS

March 2010
Online Destinations

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REMAX HANGS OUT NEW SHINGLE



With all eyes focused on Vancouver this month, Re/Max decided to reinvigorate its brand in Western Canada.

In January it launched a multi-faceted campaign

in B.C., Alberta and Manitoba by Vancouver-based Spring Advertising, replacing "The right agents for today's market" with the new positioning, "Canada's favourite agents."

It's the first integrated campaign in 12 years targeted specifically to that region. In previous years, the real estate agency relied on work coming out of the U.S., which is now focusing on a recession-based marketing strategy, explains Spring creative partner Rob Schlyeher.

Creative elements include 15-second TV ads, print, OOH including lawn signs, online ads and a YouTube video. The creative extols the performance of the Re/Max team with copy like, "We'll help you buy or sell 15 homes before you're finished reading this paper," or "Today we'll help you buy or sell more space than 3,480 of these billboards." **JP**

BACK TO THE U.S.S.R.



When the former Soviet Union opened up to foreign imports, many set aside the "home-grown"

Ararat brandy for more exotic French cognacs.

In an unusual strategy, Amsterdam Worldwide (AW) launched a 20-minute short film titled *The Legend of Akhtamar*, the first in a series created to appeal to Armenian and Russian expats and film buffs on both sides of the Atlantic and reinvent Ararat as an internationally renowned premium brand, explains Brian Elliott, CEO and founder of AW.

The cognac never appears in the movie, but it does feature in the movie poster, and the film is hosted online at Ararat-legends.com.

Promoted through social media in North America and staged red-carpet events in Moscow, Elliott says that in the film's opening weekend, the number of people who have streamed it would be equal to 300 sold-out movie theatres in Toronto.

"We've created a cultural space for this brand to live in, which is very important today." **MK**

REAL MEN, REAL BEAUTY

BY CAREY TOANE



As you're reading this, Unilever's Dove Men+Care line will be arriving on shelves. The North American debut of the men-only line of soaps, body and face washes and a baseball-shaped loofah-style "shower tool" had been rumoured since the line was piloted in Italy last fall.

While Unilever Canada couldn't confirm all the details of the domestic media buy at press time, the official campaign launch in the U.S. and Canada is

set for Super Bowl Sunday (natch). A black-and-white spot by Ogilvy London on Dovemencare.com already reaches out to men who have outgrown Axe, asking, "You've reached a stage where you're comfortable with who you are. Shouldn't your skin be just as comfortable?"

It's not the first time Dove has dared cross the gender barrier in advertising, says Nancy Vonk, co-CCO of Ogilvy Toronto, who created Dove's last Super Bowl effort for the "Campaign for Real Beauty" in 2006. "In fact, we have done three ads for Dove featuring men," she says. "It's a great product, and the men who are not put off by using a 'women's brand' swear by it."

We asked a brand expert whether having "MEN" on the label would make it easier for guys to reach for a brand that has associated itself so strongly with women and girls. "I think it's critical," says Philippe Garneau, ECD at GWP Brand Engineering and creator of brands such as ING Direct and Intact Insurance.

"They might secretly reach for the conditioner, but there's a reason why the packaging looks and feels that way. Guys will look for something that's a little more, you know."



And the "comfy in your own skin" positioning? "This is the male extension of the Dove 'Real Beauty' campaign," says Queens marketing professor Ken Wong.

"It's a phrase I hear all the time to reference a guy who is beyond playing games. So the theme is consistent with what Dove has been stressing."

CORUS AND CANWEST GET FRUITY

BY EMILY WEXLER & KATIE BAILEY



execution with an apple has the tagline, “Learn to love your apple bottom.” The ad was part of a larger campaign that ran last month in Toronto and Vancouver, and included on-air promo, radio and online.

“We selected popular descriptors women use to talk about their bodies such as the muffin top or pear shape,” says Shelley Findlay, VP marketing, women’s specialty television, Corus Entertainment. “[It’s] about learning to love your body, regardless of its shape,”

Meanwhile Canwest’s bikini-wearing peaches and oranges promote the *Real Housewives* series on Slice. “We thought it was a little risky and provocative, but that it was also fresh and fun for something we’re launching in the dead of winter,” says Solange Bernard, Canwest’s director of marketing strategy, lifestyle channels. The in-house campaign ran through January and included TV, radio, print, OOH, online and lingerie-clad street teams in Toronto.

Now that’s what we call selling sex...or possibly fruit.

In a strange new twist in the ongoing battle of the TV networks and the old adage “sex sells,” two specialty giants are vying for the sexiest use of fruit to attract female viewers.

Corus’s launch campaign for *How to Look Good Naked Canada* on W Network, with creative by Zig, includes women posing naked with food. One

SCOTIABANK, VANOC FACE OFF OVER COLOURS

A patriotic Scotiabank campaign has left VANOC somewhat peeved due to perceived Olympic infringement.

Launched in January at a Vancouver event featuring two-time women’s hockey Olympic gold medalist Cassie Campbell, Scotiabank’s “Show Your Colours” contest sends Canadians to Scotiabank.com/showyourcolours to upload photos of people, places and things that make them proud to be Canadian for the chance to win a Flip MinoHD digital camcorder.

A smartphone app lets users upload contest photos, map

key attractions like restaurants and sports venues in Vancouver and Whistler and find Cineplex theatres and Scotiabank branches across the country.



VANOC has urged the bank to postpone the project so it doesn’t undercut RBC’s status as official bank sponsor of the Vancouver Games.

“We are reviewing our programs and working cooperatively to ensure that we are not breaking the rules,” says Scotiabank SVP marketing John Doig. “Conversations so far have led us to make some adjustments, and we are hopeful that we will reach a mutually satisfactory outcome.” **JP**

“It’s about learning to love your body, regardless of its shape”

Brilliant!

BY MELITA KUBURAS



MERCY THROWS ITS HAT IN HOCKEYVILLE RING

Amaar Rashid, resident imam in the town of Mercy, SK., felt that in addition to the often-visited local mosque, church and Fatima’s Café, the community needed a new hangout.

“I couldn’t help but feel that something – or somewhere – was missing from our small prairie town. And then it dawned on me: the people of Mercy needed an arena,” writes Rashid on CBC’s *Kraft Hockeyville 2010* website, where he entered Mercy for a chance to win a \$100,000 arena makeover, courtesy of Kraft Canada.

Rashid, of course, is a character on CBC’s *Little Mosque on the Prairie*, and his fictional entry, to be followed with a video “made” during a *Little Mosque* episode on Jan. 18, is the latest example of the network’s focus on brand integration. The collaboration was also a way to keep the competition fresh, according to Jim Kozak, senior manager, consumer promotions at Kraft Canada. Now in its fifth year, last year’s contest for the reality TV series had more than 7,100 entries, nine million votes and 330 million media impressions.

Media and sponsorship for the annual contest were arranged by Mediavest, with promo creative by MacLaren Momentum. In-store promotions will end in March after the nominations close.

The winning community gets to host a pre-season 2010/2011 NHL game in their new arena, while the four runners-up each get \$25,000 for arena upgrades. Fans can join the Facebook fan page, follow @hockeyville on Twitter or upload videos to the show’s YouTube channel. The top 12 communities will be profiled on a special airing of *Hockeyville* on March 15.

WATER COOLER

ASKING CANADIANS

As the Olympics descend on Vancouver this month, major advertisers from Coke to General Mills are getting into the Games with sponsorship activations of all shapes and sizes. Given the amount of investment in the biannual amateur sports hullabaloo, we wondered how the average host-country citizen was responding. It's worth noting that 76% of respondents were female, and only 1% were under 18 years of age.

How excited are you about the Vancouver Olympic Games?

Very excited – See you in Vancouver	4%
I wish I could be there – I've donated to athletes, bought a jersey, the works	4%
I've bought at least one piece of Olympic merchandise	11%
I'll watch as much of the coverage as I can	45%
I'll watch the hockey if Canada makes it to the finals	8%
I couldn't care less	28%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from Dec. 28 to 30, 2009. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com



YTV SIGNS UP FOR FAMILIES

Families in British Columbia deserve a day to go skating too.

Help bring Family Day to all of Canada by adding your name to The World's Longest Signature. Visit worldslongestsignature.ytv.com



YTV is looking to reinforce its position as Canada's channel for families.

"We've got the audience, so that's not really an issue," says Laura Baehr, VP

marketing, Corus Kids. "But, we still struggle on a business front with a media buyer or planner who maybe doesn't watch YTV, or an advertiser who says 'no, I don't want to buy kids TV.'"

What was initially a trade campaign promoting YTV as a place to reach both parents and kids became a consumer effort positioning the station as official sponsor and head lobbyist for a national Family Day – currently celebrated only in Alberta, Saskatchewan and Ontario.

"If we can create a movement to make sure everyone in Canada gets a Family Day, it's great proof in the pudding that YTV is about families," says Martin Beauvais, ECD at Toronto-based AOR Zig.

The effort centres on a microsite, WorldsLongestSignature.ytv.com, where Canadians can sign a petition to have Family Day recognized in all provinces and territories. YTV's goal is to stretch the petition across Canada, and its progress can be tracked on the microsite using a Google satellite image.

The campaign is supported by social media, a TV spot developed in-house to air on Corus channels, and wild postings and ambient signs appearing in family-oriented locations like rinks and toboggan hills. **JP**

LABRADOR TAKES CENTRE STAGE

BY CAREY TOANE



For the first time, Labrador is the star of the latest effort for Newfoundland and Labrador Tourism.

The "Ancient Land" spot, by St. John's, N.L.-based Target, was shot in Torngat Mountains National Park and features polar bears and icebergs, as well as a young Aboriginal girl who puts her ear to a lichen-covered rock and hears whispers. The spot finishes with the line, "Throughout this land, for thousands of years, it's been said that everything has a spirit. Not surprisingly, it's where you might find your own."

"The idea is to pique your interest and get you to our site, because let's face it, you don't show up in NL by accident," says NL minister of tourism, culture and recreation Terry French, adding that the province has lofty goals to expand an already burgeoning local industry. "Last year our revenue was \$850 million, a significant industry for a province of 500,000 people. We want to double that number by 2020, and we're on pace."

Access to Labrador was recently improved with the completion of a new stretch of the Trans-Labrador Highway. The Aboriginal theme also coincides with the visual identity of the Vancouver Olympics via the inukshuk – the symbol of the VANOC logo is a common sight in NL. "There's a gentleman that lives two or three doors away from me who has one on his lawn," says French.

A partnering province in the Olympics, NL is sponsoring a day of events on-site on Feb. 26, including a sold-out show at B.C. Place by Great Big Sea. The province is part of the Atlantic Canada pavilion on Granville Island and will participate in the Cultural Olympiad.



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NATION OF BACON

BY JONATHAN PAUL

From bacon mints to

chocolate-covered bacon, for many it's the most monumental of meats. For Maple Leaf Foods, it's the embodiment of a nation.

The "Republic of Bacon" is a destination, developed by Toronto-based John St., where bacon-lovers can celebrate the hallowed pork product. Maple Leaf launched Republicofbacon.com in December to tap into the robust bacon-worshipping community and introduce relevant points of difference in its product – like its new, recloseable package. "There's a real opportunity here, where we have a pretty significant share and strong recognition of Maple Leaf as the leading brand, to capture the emotion connected to this category," says Adam Grogan, VP marketing at Maple Leaf Consumer Foods.

The site, which is supported with television ads depicting life in the republic, features a citizenship application process, customs and even a national anthem. Tasty extras include video clips of cooking safety tips, a sizzling bacon striptease in the red light district and a casino where gamblers can literally bring it home. "We've got more key messages in innovation that we want to communicate, and this is a great platform to do that," explains Grogan. "This republic wants...to establish itself, not just in the cyber world, but also in the real world."

We tapped **Tony Chapman**, CEO of Toronto-based Capital C, and **Jane Murray**, associate CD at Ogilvy Toronto, to provide some pork punditry on the state of the bacon nation and what they would do to expand borders if the reins to the republic were in their hands.

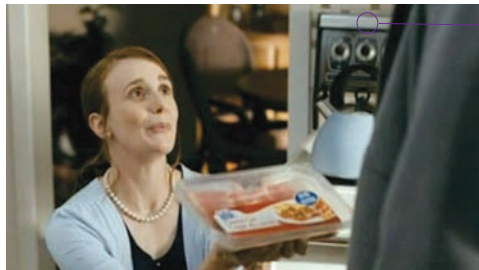


OVERALL STRATEGY

Chapman: You can always count on John St. for leveraging meaningful consumer insights – in this case carnivores love their meat, especially bacon. It's the perfect Trojan horse for having consumers not only talk about bacon, but permission to buy.



Murray: You can't go anywhere on the interwebs these days without encountering bacon humour. In the past month alone I've been forwarded jpegs of a gravy-filled bacon mug, a bacon lampshade and a bacon bra. And I don't even eat bacon. So it's a smart move for Maple Leaf to want to ride this current wave of bacon-mania in order to promote their new packaging.



CAMPAIGN ELEMENTS

Chapman: The elements are integrated and the style is distinctive. My only question is whether the animated style of the campaign enables them to fully leverage the sensorial elements of bacon.

Murray: There's no doubt the website's message is that bacon is awesome. But I never got the message that Maple Leaf's new packaging is an awesome way to store that awesomeness. Understandably, they don't want to scare people off by being too sell-y, but I thought there was room here to do both.

The TV follows the same message hierarchy – it does a great job of promoting bacon...but how good it is at promoting Maple Leaf remains to be seen.

THE REPUBLIC OF BACON: PORK PUNDITRY

Chapman: I love the gems they have built in, like a souvenir shop and a PSA. What comes next? Will Maple Leaf commit the time and resources to the strategies John St. has developed?

The republic needs a home, and it has to be at retail. Currently less than 10% of shoppers visit the bacon category. I would launch a line of Republic of Bacon products at retail and through my food service partners – however, not just bacon with a new ribbon. We have to give bacon lovers a reason to believe in our republic: offer more flavour, a better chew, or one that stays hotter longer, or seasoned for the world's greatest BLT, etc. We need to engage and motivate trial by serving our bacon at unique sampling stations.

In terms of buzz, I might avoid television and a website during the launch phase. Seed it into male-only communities where carnivores can feast on our bacon. Show up at hockey rinks and offer up a platter of bacon from the republic. Do the same anywhere else men line up for their evening food-fight. Populate this content on hockey blogs and through social networks. Use your media dollars to hijack the Fan 590 or Coach's Corner and show up with a plate of bacon. An uprising (versus mass declaration) takes longer. Corporations rarely have the patience for it, but it could be more sustainable.

Murray: If the intent of the website is to become the hub of all things bacon online, it has to get more interactive. Fast. There are lots of bacon bits to watch, but I quickly felt that watching was all I was doing. Now, I'm not against sitting back and being entertained. And I'm definitely not one of those folks who think every single experience with a brand has to be a gripping two-way dialogue. It's just that I've got this great pic of me in a bacon bra I'm dying to post.

The creds copywriter: **Paul Constantakis**; art director: **Patrick Shing**; creative directors: **Angus Tucker, Stephen Jurisic**; online producer: **Ryan O'Hagan**; online strategist: **Zoe Holman**; broadcast producer: **Dale Giffen**; account executive: **Robyn Crookshank**; team leader: **Melissa Tobenstein**



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Call it what you want – cheap chic, fast fashion, masstige – major retailers are banking on affordable fashion lines to bring consumers into stores to spend more, more often. But there is only so much room to strut on this catwalk of a category

BY CAREY TOANE

MANUFACTURING CHIC



Above: Sears trend director Cynthia Florek and top stylist Jimmy Moorhouse created the look for Attitude's LG Fashion Week debut last fall.

When Sears debuted its relaunched Attitude private label clothing line at LG Fashion week in Toronto last fall, the response from fashion bloggers and editors alike was one of pleasant surprise. The Spring 2010 collection of pleated shorts and faux leather jackets looked impressive on the reedy models with their larger-than-life powderpuff hairstyles and high-high heels. And in case consumers thought they were seeing things, Sears inserted a 12-page fashion digest into the October 2009 issues of eight consumer fashion magazines, in English and French.

Flare.com named Attitude the "Most Surprising Hit" of Fashion Week in a post that also featured Pink Tartan and bridal designer Reva Mivasagar, gushing in typical recessionista fashion: "I'm already putting my order in for their perfect slouchy trousers and chic (that's right, chic) shorts and sequin tees. Also loved the biker jacket and cute frocks. All for under \$100."

Inherited from Eaton's in 2001, Attitude languished in Sears' apparel portfolio until Sarena Campbell joined the company as VP apparel and accessories in November 2008. With experience in women's retailing at Winners, Campbell quickly saw the potential in Attitude to attract a new demo to the department store.

"When the Attitude brand belonged to Eaton's it was more positioned for junior contemporary," she says. "With us, Attitude is recharged and refocused for a more modern customer. She could be shopping with us for her very first interview suit, or she could be in her mid-40s. She's very aware of what's going on in the fashion world, but not necessarily following the trends."

While Sears declined to provide sales figures by department, reported overall earnings have remained relatively flat over the past five or six years, hovering around \$6 billion annually, according to the company website. And the retailer makes no secret of the fact that this Gen X or "younger minded" female shopper is key to Sears' overall strategy to boost sales by developing its softer side: "When you look at our business, you can divide it in half," says Campbell. "When you buy a home, Sears comes to the top of your mind, but when you want cosmetics or apparel, you don't necessarily think of Sears."

"We can safely say we are very well branded in our hard line, but in order to recharge and create the awareness within that different customer profile, Attitude was the best anchor point."

When it comes to fashion, this shopper is, like most consumers these days, motivated by value more than ever before. A recent survey of 1,137 women aged 18 to 70 across Canada conducted for *strategy* by Corus's W Her Report

online panel found that 49% of women place affordability above brand offering (20%), quality (14%), convenience (8%), and advertising (4%) when deciding where to shop. Sales were by far the biggest factor in purchasing decisions at 41%, with influencers like friends (9%) and fashion magazines (2%) trailing far behind.

And she has a lot of choice these days, from established private labels like Walmart's George line and Loblaw's Joe Fresh Style to the international "fast fashion" set including Sweden's H&M, Spain's Mango and Zara and Los Angeles's Forever 21, who can recreate a runway design on the cheap and get it on the floor in no more than six weeks. (In the Corus poll, George was voted top brand of choice, followed by Joe Fresh. See sidebar, p. 18.) If she picks up an issue of *Fashion* or *Flare*, she'll find another new option, as ads for Zellers' Pure Alfred Sung line vie with glossy spreads for Yves St. Laurent and Tudor watches.

The motivation for joining this crowded party is best understood by looking south of the border, where Target Corporation saw 18% income growth over the past year; according to the retailer's 2008 annual report, apparel and accessories accounted for 20% of the US\$62.9 billion in sales. The chain affectionately nicknamed "Tarjay" has been so successful in carving out a space for itself to flourish alongside Walmart that it has become something of a, well, target for Canadian retailers hoping to fill that niche here at home.

"Everybody's got Target envy," says Maureen Atkinson, senior partner at Toronto-based retail consultancy JC Williams Group. "You talk to Canadians who travel, and everybody loves Target... So it does make sense to try and fill that gap [in Canada]. That's where a lot of companies want to be, and it's not easy. It isn't just introducing some product; it takes a lot more than that to make that happen."

Particularly for department stores, says Atkinson, "that were built for a different time, and that just don't move that fast. It's not just about physical logistics, it's having the right people, having the knowledge."



Above, next page: magazine ads were integral to the 2009 launches of Attitude and Pure Alfred Sung.

For that very reason, Sears stayed quiet until they were confident they had it right, Campbell says. "Marketing is something that we shied away from for a while as a company, because it creates an aspiration [that] brings the customers in. Our job is not to disappoint you, [to provide] the right product at the right value. So we are focusing on expanding and building brand equity, not just for Attitude but for Sears as a brand."

Available in 100 of the 129 department stores across Canada as well as online at Sears.ca, Attitude is positioned in high-traffic areas in stores. It's priced equivalent to H&M or Joe Fresh, and new product is delivered monthly, Campbell says. But the "shop-in-shop boutiques" consist mainly of branded signage and a few extra touches like mirrors that result in an experience that is still more "department store" than anything else.

The brand's multimedia marketing strategy, however, is a departure from the over-posed catalogue genre, using special models and

fashion photographers to create clean, classy magazine advertising in English and French (by St. Joseph Group's Pi Media), and uses higher quality paper in the quarterly DM fashion digests than is used in Sears's regular flyers. Online activities include a Facebook page with contests, events and regular back-and-forth between the brand and its fans.

A dedicated Web 2.0 Attitude microsite will also launch next month, just in time for the spring line, complete with video streaming and integration with the newly relaunched Sears.ca e-commerce platform for easy ordering – which Campbell sees as a key differentiator from the competition.

"We are not only a full-line retail business, but we also have a catalogue and a very strong online business as well, so we can offer consumers that convenience," she says.

And by then, with LG Fashion week just around the corner on March 15 to 20, it'll be time to show the fall collection. The fashion show has become *de rigeur* for new



Cheryl Smith
Executive Vice President
Consumer & Trade
Marketing
Parmalat Canada

Mr. Nash Lakha, President and CEO of Parmalat Canada Inc., is pleased to announce the appointment of Cheryl Smith as Executive Vice President, Consumer and Trade Marketing.

A proven leader with 20 years of management experience in consumer packaged goods, Cheryl is responsible for Parmalat's consumer and trade marketing strategies across all businesses. Over her 10 years at Parmalat, Cheryl has demonstrated impressive strategic thinking and an ability to consistently deliver results.

Prior to joining Parmalat, Cheryl was responsible for brand development at Rogers Media. She began her career in marketing at Unilever. Cheryl has a Master of Applied Sciences degree in Management and a Bachelor of Arts degree in Economics, both from the University of Waterloo.

Consumers know and love Parmalat's leading dairy brands including Beatrice, Lactantia, Astro, BioBest, Black Diamond, Cheestrings Ficello and Balderson. Parmalat is one of Canada's largest food companies with \$2.3 billion in annual revenue, a workforce of over 3,000 people and 18 dairy processing facilities located throughout Canada. In addition to its strong retail presence, Parmalat produces and distributes dairy products to the foodservice industry and provides a range of dairy based ingredients to other food processors.



and emerging brands trying to break through credibly. The brands flaunt their designers and stylists like the models flaunt the couture. Walmart Canada (which declined to participate in this article) put together a show for George when that brand launched in Canada in 2004, and Joe Fresh has had a presence at Fashion Week in Toronto since its launch in 2006. "It's the most cost-effective venue in Canada to get in front of as much press as possible," says Sears brand strategy and communications manager Mark Malinowski.

Sears isn't the only wallet-friendly retailer stepping into the affordable fashion space. Last April Zellers launched Pure Alfred Sung, an extension of the private housewares and accessories label geared towards the "young moms" who make up most of the store's female target. "The vast majority of our female target fits into the demo, as most women want to look great at an affordable price," says brand director Geoff Hardwicke. "That being said, Pure does allow us to move into a younger demo and a segment of the market that might not traditionally shop us for women's fashion."

With new product weekly and major

shipments once a month, Pure is available to varying degrees in the majority of Zellers' 280 stores, says Hardwicke. Signage is adapted to the Pure brand identity with additional "impact" signage at rack level to catch mom's eye.

Similar to Sears, Zellers' Pure marketing strategy centres on clean, product-oriented magazine advertising created in-house – that doesn't shy away from listing prices – as well as PR, flyers and a quarterly "magalogue" featuring the key looks of the season. An expansion of the Pure section of Zellers.com is in the works, and at press time Hardwicke said they were "currently looking at LG Fashion Week and possible events within the store."

Almost a year in, results are positive. "Pure not only helps build the overall Zellers brand, but we also saw some very positive sales increases around the product," says Hardwicke.

While Zellers wouldn't reveal specific numbers, the potential for growth is there. Pure Alfred Sung was the brand in the W Her Report panel that most women (35%) had never tried but intended to. Comparatively, only 11% said they had bought it before and would do so again, compared to 15% for Attitude, 33% for



Joe Fresh and 51% for George (see p. 18).

Atkinson says that Loblaw's and Walmart's diversified offerings play a big role when it comes to awareness, a potential advantage for Zellers as well. "You might say somebody like Zellers is better equipped to [fill the Target gap], because they've put food into their marketplaces, which is a much more frequent visit."



Canada Goose takes flight

In downtown Toronto this winter it's hard to walk a block without spotting at least one person sporting a high-end Canada Goose parka, this season's "it-jacket" recognizable by the fur-lined collar and bright logo badge. The company, under the leadership of Dani Reiss, who in 1997 took a sales position at the company his grandfather founded 53 years ago, has enjoyed a whopping 35% sales growth this year.

But despite the jackets' newfound popularity among urban hipsters nowhere near an icefield, Reiss refuses to see Canada Goose as a fashion brand. "We happen to be fashionable, and in staying authentic and true to who we are, we think we can continue to remain there," he says. "We believe that people want to own things that have value, that aren't just going to change year to year, that are classic and iconic."

Sold in 40 countries around the world, apparently "made in Canada" carries a certain cachet outside our borders: the line of Canada Goose jackets designed exclusively for the Japanese market are named after such exotic locales as "Alberta," "Manitoba" and even "Calgary."

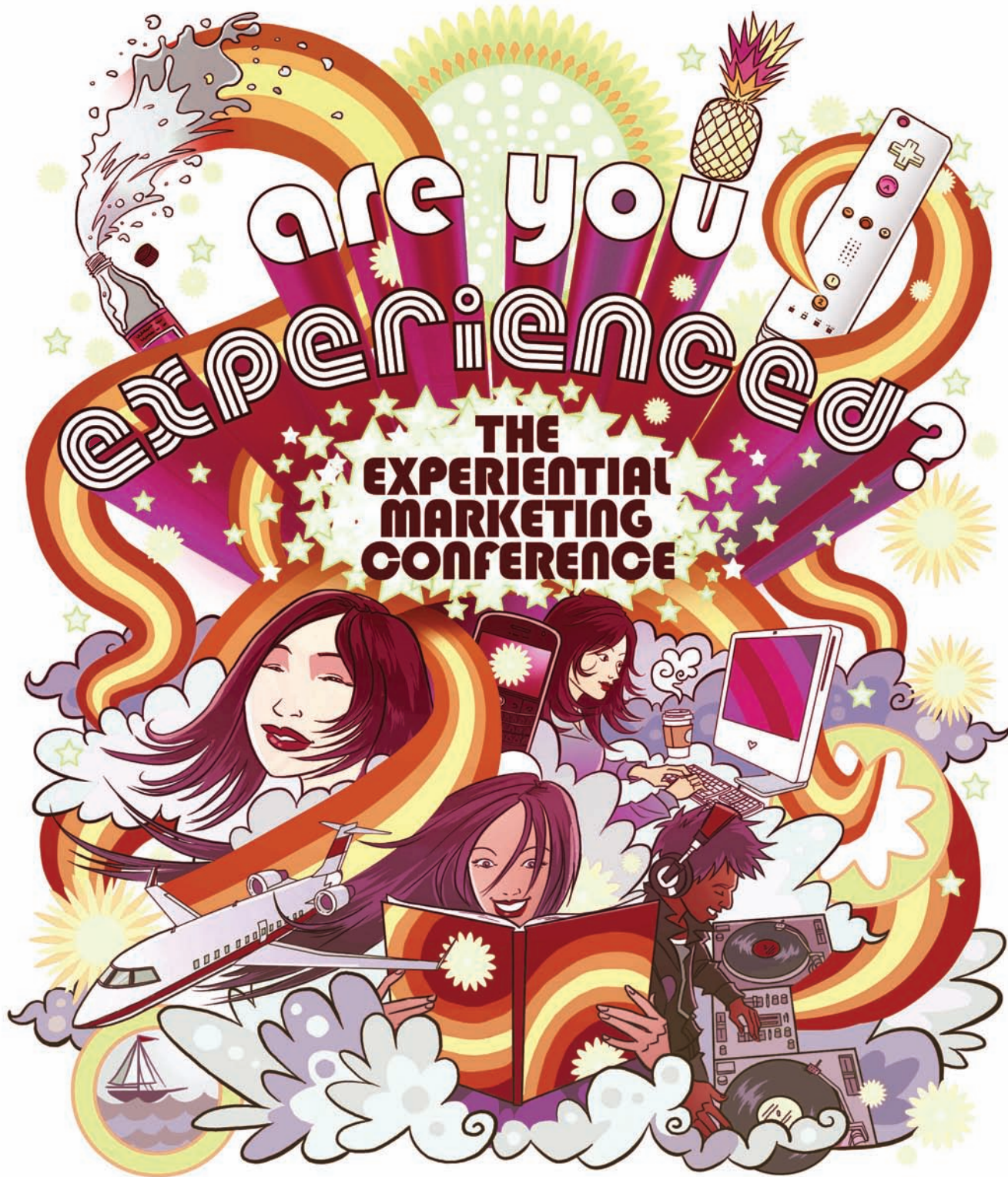
But despite successes in Europe and Asia, Reiss had trouble convincing retailers back home on the coolness of Canadiana at first – and the higher price point (around \$600) due to domestic manufacturing costs was another

disincentive. So he resorted to guerrilla tactics to get his product seen: handing out jackets to bouncers, scalpers and film crews on location in chilly spots. It was the latter that got his product on-screen, in films like *White Out* and series like *Battle of the Blades*, and finally into 150 retailers in Canada.

But the non-traditional marketing strategy stuck, evidenced most recently in a global partnership with Fairmont Hotels & Resorts, to outfit doormen and other consumer-facing staff (pictured left) at locations around the world including, crucially, five in B.C., just in time for the Olympics. Another partnership with Maple Leafs Sports and Entertainment includes outfitting the Toronto FC, Maple Leafs and Raptors with custom team jackets, a branded complimentary coatcheck service at the Air Canada Centre and high-profile models like Chantal Kreviazuk, who sang the national anthem at a Leafs game in December wearing a special-edition Polar Bears International parka.

VP marketing Kevin Spreekmeester, who prefers PR agency High Road Communications and social media consultants like MGI Media's Amber MacArthur to traditional ad agencies, says the "unconventional, opportunistic" approach is a way to differentiate the brand from the competition – like The North Face and Columbia – with their large budgets and traditional media buys. "If it's not a natural fit to our brand, we don't do it," says Spreekmeester. "Everything we do has to find its way into the soul of who we are."

Now Reiss and co. are working on a strategy to expand the brand's international social media presence, hiring 24/7 spokespeople to respond to Facebook comments and queries in languages including English, Swedish and German (at press time the Canada Goose Inc. page had 2,100+ members). "We believe our consumers respond better to a grassroots community feel, and advertising takes us into an unspoken realm of a different brand personality." **CT**



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Joe Fresh Style, Loblaw's answer to the "masstige" trend, spins its holiday fashions into magazine ads.

Speaking of grocery, Loblaw Companies has invested in a renovation of over 200 of its stores, reducing the amount of general merchandising space to make room for Joe Fresh Style, the two-year-old clothing brand created by Canadian fashion magnate Joe Mimran (who as part of the Mimran Group also produces Pure Alfred Sung for Zellers).

It's an encouraging sign for a brand that was initially planned only for the superstore format. "Joe Fresh is doing incredibly well," says Loblaw VP marketing Craig Hutchison. "Our business is up double digits in an apparel world that is down 5% or flat. We now have more real estate in Canada than Old Navy has, and we've got over 200 Joe Fresh boutiques across the country. It's been wildly successful wherever we put it."

Having successfully introduced cosmetic and bath lines last year, Loblaw is now experimenting with a new retail format on Queen Street West in Toronto that positions Joe Fresh on the street and a Loblaw's grocery store upstairs. It's a statement on a strip dominated by fashion retailers big and small. "For a certain shopper that's where we see ourselves," says Loblaw VP marketing, general merchandise, Elizabeth Margles. "We know that we get that young, fashionable shopper making a special trip to our other stores, we know they consider it a fashion brand, so why not make it easy for them?"

The new 8,000-sq.-ft. flagship location – set to open in 2011 – will expand on the distinctly non-supermarket feel of Joe Fresh boutiques with unique fixtures, dedicated change rooms and hip young staff. "To make it a fashion brand and something that feels special to our consumers, we had to make the department special," says Margles, who works with Mimran and agency Bensimon Byrne to market the brand.

"That's a benefit both to the store, because we can keep the integrity of the product that much better, and also to consumers, because even though they're in our store once, twice or three times a week to buy their groceries, it's still a special trip for them when they go into the department."

Whether any of these efforts will develop into Canada's answer to Target remains to be seen. ■

What women want

How do retailers' house fashion brands measure up in the eyes of consumers? *Strategy* asked Corus to put the question to its W Her Report online panel of 1,137 Canadian women aged 18 to 70. Here's what they said:

How do you feel about the following brands of clothing?

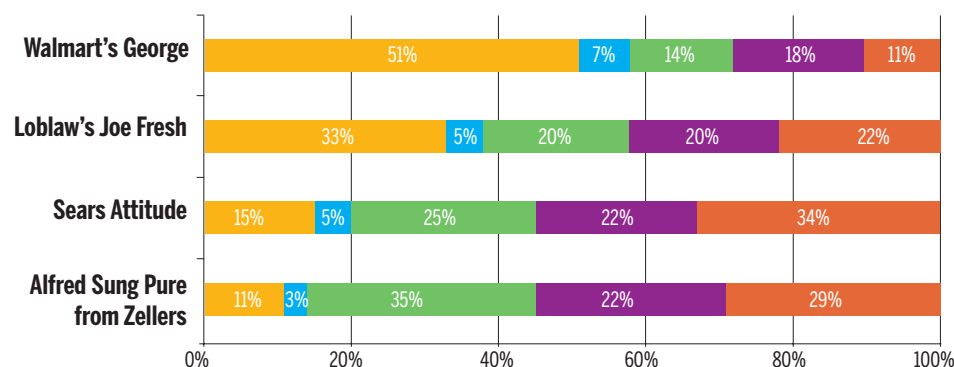
It's a brand I've bought before and will probably buy again

I'm not likely to buy it

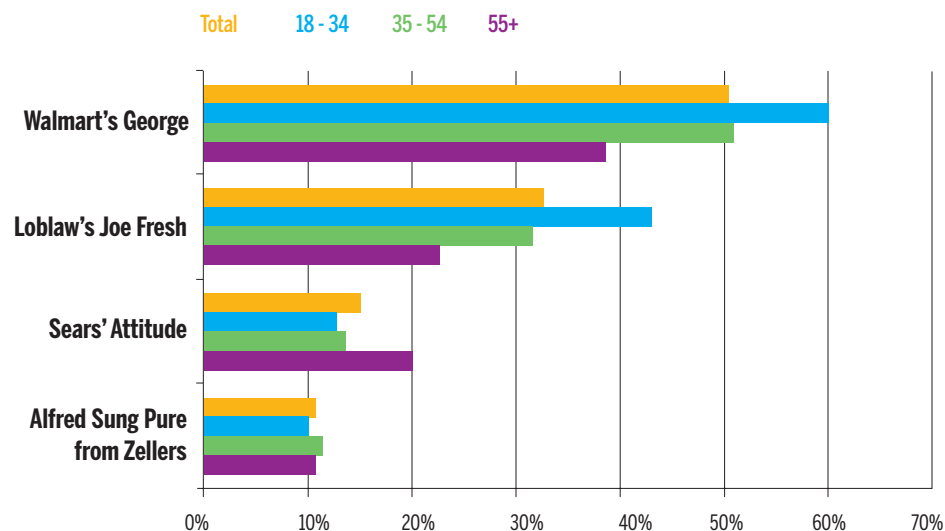
I've bought it before and probably won't buy it again

I've never heard of this brand

I've never bought it, but I will probably try it



I have purchased and will probably buy again, by age



The W Her Report is an ongoing online research panel consisting of 2,500 women ages 18 to 70. More panel findings on women's attitudes and behaviour are available at Corusgetswomen.com.



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Bio

Born: Calgary, Jan. 28, 1971

Lives: Mississauga, ON., with wife and nine-year-old daughter

Education: Honours Business Administration, University of Western Ontario

First job: running a painting business during school

Hobbies: hockey, weightlifting, running, chauffeuring his daughter to gymnastics and dance

Career: started at General Mills after graduation as an assistant marketing manager on Cheerios. Was promoted to marketing manager on Hamburger Helper three years later, and worked his way up to marketing director before being tapped as one of two VPs of marketing in 2003 after General Mills purchased Pillsbury, managing cereal, baked goods and promotions. Became sole VP marketing last year

Centre: a TV spot encourages Canadians to send "cheer cards" to Olympic athletes.

Opposite page: extreme sports like surfing are the ultimate goal of a healthy lifestyle that starts with Fibre 1; a fold-out goalie shootout on boxes of Honey Nut Cheerios coincides with Olympic retail activations.

GENERAL MILLS CANADA'S **HEAD** **'CHEER'-LEADER**

VP marketing Dale Storey is championing roots innovation, mixing experimentation with good old-fashioned consumer insights

BY CAREY TOANE

It was a conversation with the team at General Mills AOR Cossette in Toronto that sparked the idea that has put the consumer at the heart of Cheerios' Olympic sponsorship activities. One look at the product reveals a linguistic

cards as well as an autograph tent and sampling venue at the Canada Post processing plant on Georgia Street in Vancouver.

As Canada's largest cereal brand, Cheerios was the natural focal point for



link between the consumer at home and the athlete on the podium: the word "cheer," which could easily be cut out and used as a postcard to send support to an athlete. All that was left to do was to get Canada Post – also an official sponsor – involved to arrange a postage-paid stamp on the package, and create a heartwarming TV spot featuring a young boy and one of Canada's hopes for a figure skating medal this month, Patrick Chan.

"It was such an intrinsic link to the brand, that you just couldn't miss it," says VP marketing Dale Storey. "When you see it you say, now why didn't we do that before, it's just so obvious."

General Mills and Canada Post have extended their partnership to the Games themselves to build a street-level "cheer wall" of the cut-out

General Mills' sponsorship of the Games – a sponsor since Nagano in 1998. "Part of the essence of Cheerios is optimism, positivity, encouragement, and those values align perfectly with the Olympics when the Olympics is at its best," says Storey.

For General Mills, the Vancouver 2010 sponsorship activity began last Canada Day with an on-box promotion that sent consumers online to enter a code and select one of 20 amateur athletes to receive a \$5 donation from the company on their behalf. Another promotion also drove to online, where consumers could claim a free red t-shirt with athletes' signatures in the shape of the Canadian flag. Storey's team shipped out approximately 400,000 shirts.

"The key success factor in marketing is

being able to know a big idea when you see it and not throwing it out if it's not exactly what you thought it was going to be," says Storey, commenting on the feel-good, no-tech "Cheer" concept. "We had a totally different idea of what our Olympic activation was going to be until someone said, wait a minute" – holding his hand over the last three letters in the Cheerios logo – "okay, let's play with that!"

It's the kind of rallying idea that General Mills' retail partners have been cheering for, too, backing up the effort with in-store activations throughout this month. One such program taps into Olympic hockey fervour: top retail locations across Canada are mounting massive displays centred on a live hockey shootout, complete with goalie, stick, puck and prizes customized to the banners.

Consumers can take the fun home with them on packages of Honey Nut Cheerios, featuring a re-mount of a fold-down paper goalie game that uses a Cheerio as the puck. First introduced for Nagano, Storey has the original prototype in his office, which gives a hint to the 39-year-old's history with the company where he has spent his entire career.

Storey started on Cheerios as an assistant brand manager 16 years ago this June. Now VP marketing for the entire Canadian portfolio since February 2009, he's in charge of approximately 50 people handling breakfast (including Big G cereals), baked goods (Betty Crocker, Pillsbury), snacks (Fruit Roll-Ups, Pizza Pops) and meals (Old El Paso, Green Giant, Hamburger Helper), as well as PR, promotions, consumer insights and health and wellness.

While Canada has traditionally adopted strategy and positioning from the international



divisions, in the last few years the ideas have been flowing in the opposite direction.

Recently Canada has received recognition from the industry at large – witness the silver Cannes Lion for Pizza Pops last year – but it's the internal accolades Storey values most. The Canadian division was recognized by the Minnesota HQ last year for repositioning Multigrain Cheerios as a weight management product emphasizing sustainable lifestyle rather than hardcore diet. The brand has more than tripled in size in four years – and the U.S. later applied the Canadian insight, strategy and execution and doubled its business.

"Under Dale's leadership about four years ago we said, let's get back to the basics"

like consumer research, ethnographies, and CRM with brand loyalists, says director of marketing, cereal, Jason Doolan, who has worked closely with Storey for 10 years. "We needed to forge our own strategy and come to grips with what the consumer relationship is with these brands in the Canadian market."

For example, on Fibre 1 cereal and snack bars, the team made a decision two years ago to stray from the U.S. positioning. "In Canada fibre is really developed

as a segment of breakfast. Something like 10% of cereal sales in Canada are high-fibre cereals, and that's not the same in the U.S.," Storey says. Instead, the "Fibre 1, Step 1" positioning developed out of a behavioural insight rather than a product benefit – namely that people's interest level in healthy living waxes and wanes, and that Fibre 1 could be seen as the first step of thousands towards a goal – say an extreme sport like surfing or snowboarding, as featured in the television ads. It's a tweak that earned them double sales in the last two years.

Storey formerly shared his VP marketing role with Doug McGillivray, now VP sales, until the reorganization last February. Since then he's introduced a series of mandates. First up was to "get truly convergent, get off TV, get digital, and do it quick," he says, adding that he aims to increase the budget for digital marketing from 1 to 2% of sales a few years ago to 10% in the next few years.

This led to a search marketing exercise and to a redesign of CRM site Everydaycelebrations.ca into Lifemadedelicious.ca, by Toronto agency Digital Cement last fall. Rather than build a separate site for each brand as per the U.S. model, the Canadian site is a one-stop-shop for recipes, coupons and other content for what Storey calls their "most valuable consumers."

The second mandate was "to get a lot more experimental, and to create the process and the environment where we could try five big bets this year that we have no idea if they'll work."

Storey has set aside a portion of the consumer budget for "bold experiments," explaining, "as we try and become more innovative, and the only way to be experimental is to set out some money and you dedicate it to stuff that probably won't work. We don't usually think that way; because we test things to death, probably 80 to 90% of things we put into market tend to work. So we said this year we need to change

that cultural dynamic...if it doesn't work, it's okay."

The final mandate was "to get more external," says Storey. Recent team trips to Spin Master Toys and Microsoft have focused on building a culture of innovation and inspiring staff. "He completely understands that it's a collaborative effort," says Doolan. "His ability to sniff out a good idea that's passing by in the wind and seize on it is one of his key strengths." ■



THREE QUESTIONS

1. When you joined General Mills, did you imagine that you'd stay there this long?

I thought that way, but I'm not sure that General Mills did, because I was 22 years old and I was working with a set of people who were half a generation older. I had no idea how to find the bathroom in a corporate setting. Of the class that we hired – I think there were seven people – I was the very last to get promoted to marketing manager. So I was a bit of a late bloomer, I guess.

2. What's your dream job?

When I retire from here I'm probably going to buy a gym and just be that guy who hangs out at the gym all day and doesn't make much money, but helps people.

3. What's your favorite General Mills product?

[My daughter] likes Cinnamon Toast Crunch, and that's probably my favorite cereal too, because it's just so indulgent and good. And then Nature Valley is the other one that we live on – Nature Valley Sweet and Salty Bars are heavenly goodness.



MAKING THE RIGHT IMPRESSION

BY JONATHAN PAUL

In the digiverse, harnessing in-depth user data and passion points within social groups is providing media with more surgical methods of capturing the attention of the right group – and a reality check on who you're actually connecting with

Online social media networks are doing for advertisers what behavioural targeting tactics did for SEM: making it increasingly easier to carve out niche audiences based on people's online behaviour.

Social media has given consumers a reason to input really rich data points that we can now target based on. **That's really what the game-changer was**

Facebook, MySpace and Twitter networks allow targeting based on specific information as opposed to data on groups defined by broad demographics. User-input info includes location, keywords, relationship status, age, education, interests, gender, workplace and

languages, and social networks with more distinct purposes can provide advertisers with even more in-depth user-supplied data to inform precise messaging match-ups.

Speaking of ideal hook-ups, online dating sites, such as Vancouver-based Plenty of Fish (POF), are potential goldmines for data points based on even more extensive intel provided by daters when they sign up in search of that perfect match. Since starting just over seven years ago, the free-to-join dating destination has risen through the ranks to become one of the top hook-up sites in Canada and Great Britain, and the number-one dating dotcom in the U.S.

It boasts more than 2.1 billion page views, 90 million visitors, a 15% turnover of new visits per month and 2.4 million members in Canada alone. That translates into a database chock-full of valuable user information stemming from data like age, hair colour, location, interests, favourite film genre and, in the case of POF, even the results of a psych test.

"Social media has given consumers a reason to input really rich data points that we can now target based on. That's really what the game-changer was," says Nick Barbuto, director of interactive solutions for Cossette.

"You think about Hotmail or Yahoo in the early days," he says. "Sure, they had a ton of people and they had some social elements to them, but they never gave users a real reason to say that my favourite TV show was *Lost* or my favourite kind of vacuum is a Dyson. Even if they did give you that opportunity, there wasn't really much of a reason for you to be accurate about that."

Barbuto says that Cossette has worked with POF and paid sites like Lavalife based on the insights gleaned from their user bases.

The agency used Lavalife to target based on demographic info, as well as activities and hobbies for Durolane, a hip and knee pain medication. If a Lavalife member indicated that they were into dancing, they were served with Durolane creative executions speaking to hip and knee pain resulting from dancing. Brands like Bell and Malibu Rum have similarly used POF's targeting abilities to run campaigns based on particular information like profession and drinking habits.

At the end of last year, POF further opened up its database with a self-serve ad platform that lets marketers hyper-target based on sets of extremely specific criteria that come out of the multiple data points it collects from its users. POF partners can use a demographic search tool to determine a breakdown of the site's 100 data points and target ads accordingly, confident that they have a very clear idea of exactly who they will reach.

For example, an advertiser could place an ad intending to reach shy women between the ages of 25 and 34 who are small business owners living in Vancouver.

"Do you like crossword puzzles?" is one of our psychology test questions – we can tell if you're shy or not, and that has a dramatic impact on what you will buy and what kind of person you are," says Plenty of Fish CEO Markus Frind. "The more data we give to advertisers, the more targeted they can make their message, or they can exclude people that will never buy their product or service."

So far, the self-serve ad platform has been a success. Since its inception, POF has seen its CPMs per IAB unit more than double. The site is working to make its hyper-targeting offering even more attractive to potential partners by working with brands to track, test and then tweak sets of creative based on their resonance with particular demographic groups.

"Rather than doing focus groups we can really sit there and say 'Here's the demographic breakdown of who's engaged with your ad,'" says POF VP Kim Kaplan. "They might want

to be targeting single mothers over 40, but three of their creative [executions] are really only engaging users under 30."

Though social networking sites like Facebook, MySpace and Twitter might not be able to offer advertisers access to a large database of dependable data points like POF's, they allow advertisers to go after many niche social groups with a propensity to engage with a particular promotion based on more qualitative aspects.



Opposite: Rocket XL went online in a surgical strike to change the conversation around Tim Burton's film *9*. Above: Elijah Wood, voice of the titular character in Burton's movie, explains the purpose of 9experiment.com in a video intro to the campaign microsite.

Canwest's Dose.ca is an example of a brand that's successfully leveraged Facebook's fan pages to capture an 18- to 34-year-old audience passionate about entertainment news and celebrity gossip. Celeb-gawkers can check out and comment on the latest tidbits, complete with regular updates of the most recent pop culture headlines.

Just launched in September, Dose has managed to gain entry into an exclusive group that can boast a Facebook fan base of over 10,000, a claim that only 4% of fan pages can make, according to a November study by Toronto-based Sysomos.

Dose is letting its own advertising partners reap the benefits it's seeing on Facebook, offering sponsorship of logo areas as well as the opportunity to collaborate on site-specific offers. At press time, it housed an exclusive Dose.ca offer for a chance to win a trip to the Telus World Ski & Snowboard Festival in Whistler, B.C.

"The Facebook demo is genuinely quite interested in Dose's content, which is entertainment, celebrity and music-focused,"

says Ray Philipose, VP strategy and product development, Canwest Digital Media. "When people see a headline they comment on it or they 'like' it, and that action gets indicated through their Facebook feed and other people notice it. I think that's what's driving the fan growth behaviour. Our success is all about passion point. People are genuinely excited about this stuff, so away it goes."

Toronto-based social engagement agency Rocket XL knows all about the benefits

of using social media to engage audiences around passion points. It's their bread and butter. After pre-release screenings for Tim Burton's movie *9* confused viewers because it didn't adequately explain the fictional universe, Rocket XL was tasked with creating a backstory told entirely through Facebook, Twitter, Flickr, blogs and a microsite.

To turn the tide towards more favourable buzz, Rocket XL managing director Ian Barr "went online and identified people that were within these passion point segments – Tim Burton fans, steampunk fans, fans of anime – and we qualified them using criteria that go extremely deep."

To ensure maximum ROI, some social media math was in order, says Barr. "Let's say we're talking about bloggers: what's the reach, how frequently do they post, how many ingoing links do they have, what's their social sphere like? Then we engaged them in a very authentic, one-on-one way to let them know what's going on."

"They wouldn't have the mass scale, but they're really hyper-targeted, and you know

these people are going to be really rabid for this movie."

The 9 Facebook fan page tallied around 10,000 fans, with averages of 111 comments and 141 "likes" per post, while the campaign attracted 430,000 Twitter followers, 9,500 photos uploaded on Flickr, an average of 50 "shares" per individual photo upload and 66,000-plus impressions from hyper-targeted influencer posts and discussions.

Another campaign engineered by Rocket XL was on behalf of Nike, targeting people passionate about golf to promote a new driver tech allowing for an adjustable head.

After examining online discussions, it was discovered that golf enthusiasts weren't discussing, reviewing or endorsing the SQ Dymo STR8-FIT or the R9, a similar driver launched by Taylormade and Nike's only competitor.

Early testing indicated that golf professionals and industry insiders preferred Nike's driver, so Rocket XL decided to take advantage of the lack of online chatter to hyper-target more than 250 key influencers on passion points including golf, sports and men's interests and seed it to generate organic reviews, helping Nike own the online convo while getting the club in the hands of golf fans. The "8>9 Challenge" (STR8-FIT versus R9) increased awareness across social media channels, asking them to test the products and share their thoughts, good or bad, with their readers.

The effort reared successful results including 143 third-party placement reviews across blogs and sites like YouTube and Twitter, resulting in more than seven million earned impressions, 30,000 RSS subscribers and 143,000 syndications. Eight out of the top 20 organic search results for the STR8-FIT post campaign were "8>9 Challenge" participants, and 93% of the resulting sentiment was positive or neutral, generating positive comparison reviews for Nike's driver.

Online campaigns are traditionally measured by mass metrics like reach, impressions and click-through rates. So what's the math behind reaching out via very tailored messaging to niche social groups online?



Above: the scientist from the 9 Facebook page was part of Rocket XL's integrated campaign, providing part of the backstory to 10,000 fans. Below: Plenty of Fish advertises its self-serve ad platform on high-traffic sites.

"A big pain point for me is when people take [for example] the audience reach of a blogger and compare it to the reach of a newspaper," says Barr. "Those are two completely different things. Let's say you're working for a spirits company and you get a hit on an influential person online, [and] all they talk about is spirits – that has a deeper value than say getting a hit in the *Sun*. They're having discussions with their fans around the topics that they're interested in, so you're creating an additional layer of engagement."

In terms of applying a standard social media metric to calibrate value of such custom

programs, the ROI equation isn't an easy one – with so many possible aspects to be measured across different social media sites – and as such, no solid metric has yet been devised. But, the debate is on and solutions are being posited.

Italian digital media shop FrozenFrogs is one agency that's attempting to set a benchmark for understanding if fans are really engaged with brands on Facebook and, if so, how much. The Facebook Engagement Rate (FER) is based on a study of active business pages and the behaviour of their fans, and calculates

the percentage of fans that give feedback, including comments and "likes," over a company update – be it a status update or a new post.

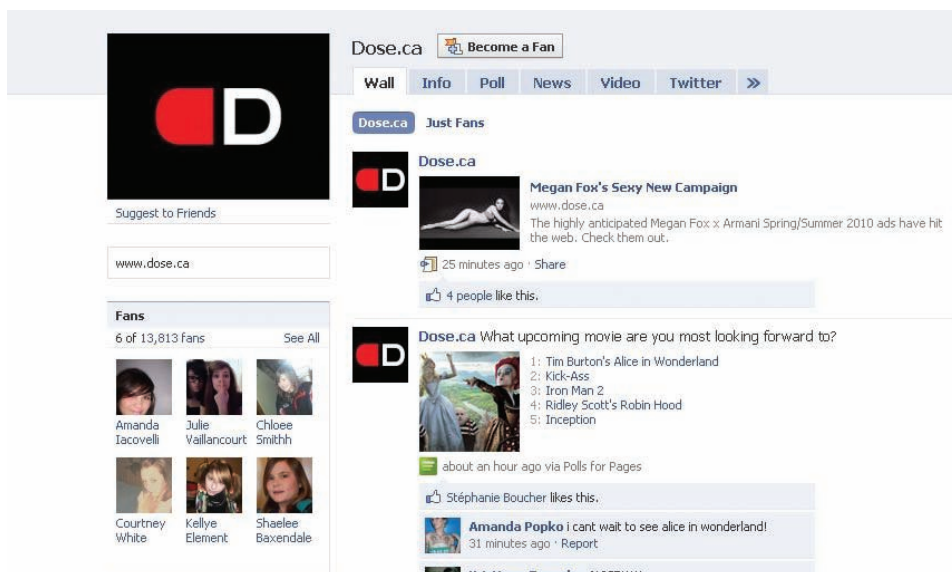
The problem, of course is that the formula behind FER can't be applied when accounting for value across a number of social websites like Twitter, MySpace, YouTube, blogs, etc.

"Each one of those social segments has really different metrics and different levels of engagement," says Barr. "It's like apples and oranges if you're comparing – an influencer does a 300-word post, generates a ton of comments and a lot of people start linking to it, versus I'm on Facebook, I post a message to my fan group and then I've got 11,000 people commenting on it."

Another effort comes from Irvine, CA.-based web measurement company WiseWindow. It released a tool in January called Mass Opinion Business Intelligence that extracts and analyzes opinions expressed in social media, identifies only those that are relevant to a given company and product, and then refines those opinions into actionable reports.

The tech uses a "domain-centric" approach to mass opinion, scouring the internet for objective facts and qualitative subjective opinions and converts them to quantifiable structured data. Ultimately, it can present brands with information like total share of opinion, how it changes over time and how it correlates with share of market. Media companies, industry analysts and consulting firms can also monetize this data into a revenue source by selling it to their customers as a service.





Above: Dose measures advertiser value on its Facebook page by an equation that factors in the number of fans and the nature of conversations. Below: Nike harnesses passion points to push its latest driver online.

I would love to see a metric where we can start to say, 'if people are engaged with you constantly over time, **we know that there's an inherent value of X, Y and Z**'

"It allows advertisers to not just know if someone recalled their ad, but actually see if the advertising helps to change the thoughts and actions of the buyer reflected in the way they talk about the brand," says Marshall Toplansky, president, WiseWindow. "It shows if the advertising is working in the real world. Knowing their share of opinion relative to their competitors and what customers are saying they want in a given category can help advertisers make rapid changes that can ultimately impact market share."

FrozenFrog and WiseWindow's tools are examples of new ways to map the value intrinsic to different social media properties back to sales, but there are other, more hands-on methods. POF's Kaplan says that she's talked with restaurants about putting a form of DM campaign online where they can track efficiency as well as build up their database by working in a coupon element.

"What I've been pitching to The Keg and Moxie's is that you'll actually be able to physically see a coupon, they'll hand it in and you'll know that it comes from POF because of a code," says Kaplan. "And you can actually track back and know their demographic information and profiling."

She is also entertaining the notion of implementing branded gifts that POF daters can send to people they're interested in, like chocolates or flowers.

Dose.ca measures the value of its Facebook fan page and pushes it to advertising partners much in the same way as is suggested via FrozenFrog's Facebook Engagement rate: they monitor the conversations that are happening.

"The key metric is the number of fans," says Philipose. "It's not necessarily a highly data-driven decision in the sense that the engagement is quite apparent – the number of people that say 'like,' the number of comments, etc. And because it's spreading virally that's increasing the propensity of that conversation as well."

All in all, it's the ability to move further beyond demographic targeting, obtaining more plentiful and better quality information from increasingly robust social media networks,



which makes targeting niche social groups of increasing value to advertisers.

"People often will stop at demographic targeting in traditional media because they don't have the ability of sub-selecting within that group on a one-to-one basis," says Barbuto. "But on the internet, we've been doing this for years. Search engine marketing is a perfect example of cohort marketing. Social media is just another way for us to start to reach individuals with even more data points around them."

"We can now leverage data points from Facebook and Twitter rather than just from search alone," he explains. "The companies that have the data have a heads-up above and beyond their competition. That's the reason why we advertise with a lot of these guys. Facebook wouldn't be half as compelling if it didn't have the data."

The challenge, says Barbuto, comes down to production efficiencies from an overall campaign perspective. It's difficult for creatives to be nimble enough time-wise and budget-wise to produce multiple creative iterations targeted to multiple niche groups in a broader campaign. Instead, marketers are trying to identify the single group that has the greatest potential return on investment.

"If you can build that business case for one or two niches, I think clients are pretty receptive to that," says Barbuto. "It's just when you start to do it upon all the possibilities, or start to test which of those 100 variations are going to work best, that's where most marketers throw their arms up and say it's too complicated or it's too expensive."

By exploiting insights from ROI-potent niche groups, brands can effectively leverage social media further to establish relationships with their customers that could then allow them to determine value in the space based on the

length of engagement. That, says Barr, could be the undiscovered country when it comes to social media channels – the area with the most potential for advertisers to exploit going forward.

"You talk about the average lifetime value of a consumer, that's something I think has a lot of potential for social media," says Barr. "If you encourage someone to opt in to an email, which is relatively easy to do through social media campaigns, what's the lifetime value of that consumer once they're in your 'purchase funnel' over time? I would love to see a metric where we can start to say, 'if people are engaged constantly over time, we know that there's an inherent value of X, Y and Z.'"

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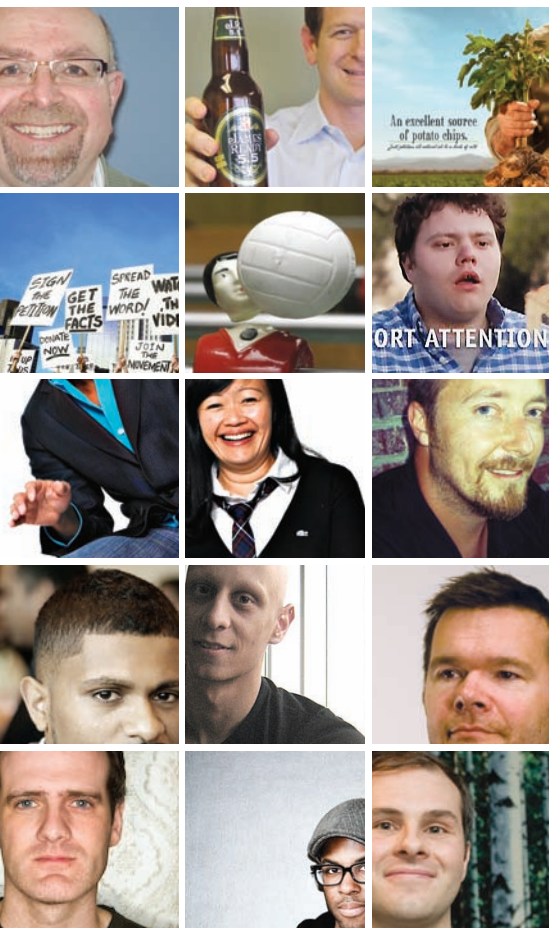
DRIVING MARKETING SUCCESS



CREATIVE

report card

BY EMILY WEXLER



It's that time of year again. The champagne has been popped, the hardware collected, the awards counted and the points calculated for *strategy's* annual round-up of the big award winners from across the country and around the globe (see p. 37 for details on how we do it).

Thanks mostly to a beer billboard with major legs and a few household care campaigns that delivered, Leo Burnett was the big winner this year, sweeping Top Creative Director, Top Art Director and Top Copywriter, while Leo clients P&G and James Ready took the first and second Top Advertiser spots respectively.

Top Agency went to DDB, which also nabbed runner-up positions in most other categories. This year, we have also showcased agencies on the rise – those that made significant jumps up the list (see p. 31). Only time will tell if they can keep up the momentum and usurp the A List.

Read on to find out who ranked where this year.

For full lists, visit Strategyonline.ca

P&G cleans up

Top Advertiser: **Procter & Gamble**



Gord Meyer, P&G Canada Household Care business unit director, heads up many of the award-winning brands that landed the CPG co in the Top Advertiser spot in this year's CRC

Procter & Gamble's big year extends beyond Canadian borders; the global giant was even named Advertiser of the Year at the 2009 Cannes Lions International Advertising Festival. Here at home, stand-out creative for brands that include Pringles, Cheer, Febreze, Gain and Pantene, primarily by Leo Burnett and Grey Canada, brought major kudos from Cannes, the Clios and the LIAs, to name a few.

This year, P&G took cleaning products beyond cleaning, often espousing their other virtues. The Gain campaign focused on scent, with TV creative derived from consumer anecdotes. And animated print executions for Cheer Dark showed just how slimming black could be on someone who might tip the scales.

From Pantene's Rapunzel stunt, featuring long locks coming out of a window, to simple but powerful print work for Pringles and Febreze, there was no shortage of quality creative for this awards season.

"The overarching goal last year was to double down on the things that work. And recessions aren't excuses," says Gord Meyer, Canadian Household Care business unit director. "We continue to demonstrate that we can still be a company of brands – highly successful, growing consumer penetration – and our size is actually an asset in developing that."

We asked Meyer, a 35-year P&G veteran who heads up the majority of those brands, what makes P&G such a winner.

How do you work with other P&G marketing organizations around the world?

We have been refining our global collaborative processes considerably. The Canadian group that works on Febreze is plugged into global and regional groups, and it's almost like a virtual network. They'll look to areas where there's particularly strong development, and they'll ask those areas to lead commercialization ideas so others can reaply them.

And when you're taking that to a high level, what inevitably happens is that we have not only the ideas travelling but the talent travelling as well, so it turns into a virtual global team.

For the Gain campaign, where did the insight of focusing on scent come from?

These kinds of insights come from our segmentation. We know consumers value the experience not only of their laundry once done, but their laundry as they're doing it. We talk to people, and qualitatively, quantitatively go deep on [research].

Gain is a business that spans geographies, and our understanding of the experiential laundry consumer spans the globe. So when we mine this idea, we come up with the things that allow Gain to stand apart. It still needs to provide the cleaning that people expect, but [scent] used to be an "and" idea, and so it's from the deep consumer understanding that we are able to develop ways to differentiate it.

Frankly, it's the kind of business that inspires creatives as well, and that's why you see the award-winning creative that you do.

Are you doing anything interesting in social media?

This is an area we're very active in, but you're not going to see us doing large, one-shot things.

We're trying to find out how we can keep building these consumer relationships, and certainly social media by its very definition can be a relationship builder. But if you have a relationship with a consumer, it's a privilege. You don't use new techniques without feeling your way through and making sure that you don't break the bonds that earn you the privilege.

The Puffs [tissue] brand has done some great work. You'll see a lot of Puffs advertising on the Weather Network, and Facebook will send your friends get-well cards if they've declared they're sick. And when you look at those animated characters, it all works together.

Are awards important to P&G?

Because we're a big company and we can sometimes be inward-looking, having the external credibility and kudos flow to the work that people do is hugely inspiring. Our current CMO Mark Pritchard and his predecessor Jim Stengel have been renewing the inspiration of marketers and the recognition of great work.

There was a time in our history when these awards didn't seem important, but I would say in the last five or ten years, they've been really important.

Top 20 advertisers

1	Procter & Gamble	130
2	James Ready Brewing Company	95
3	Frito-Lay North America	71
3	War Child Canada	71
5	B.C. Dairy Foundation	62
5	Frito Lay Canada	62
7	McDonald's Restaurants of Canada	48
8	Canadian Film Centre	44
8	Ikea Canada	44
8	Subaru Canada	44
11	General Mills Canada	42
12	The Looking Glass Foundation	40
12	Pfizer Canada	40
14	Molson Canada	37
15	Midas	34
15	Newfoundland & Labrador Tourism	34
17	InBev	30
17	Novartis	30
19	Bayer	29
19	Yellow Pages Group	29



Your face, in lights

Runner-up: James Ready

Director of business development Chris Waldock spoke to *strategy* about the amazing year that was.

Being an independent, how does competition factor into your marketing decisions?

Our goal was to have a little more fun with it – see if it's possible to give a brand a little bit of personality and set it apart. We checked out what our competitors were doing, and from there developed our strategy and moved ahead, and the rest is history.

So now every year it's more looking at ourselves and where we stand with our brand and our drinkers and where can we go next because we've set a standard. [Consumers are] always going to be looking for something new from us. That's our challenge.

Why was it important to involve consumers?

That's driven everything we've done.

We started a conversation with them through our caps and labels. They had a passion for our brand and wanted to be involved, and it just evolved from there.

The idea of actually putting their pictures up on one of our billboards and making them local celebrities was the ultimate as far as championing the efforts of our drinker. It ends up being a reward for the loyalty that we've seen.

We received pictures from a couple of guys in front of their billboards cutting a red ribbon. There was a band that submitted a picture, and they climbed up onto the billboard and took a photo of the group.

Recently you targeted university students with your beer cap exchange program, where they could collect caps and win household items.

There are really few new ideas when it comes to beer swag giveaways. I think everybody probably has a t-shirt from multiple brands, or a hat. Students don't necessarily need a t-shirt, and they're on a budget. We'd rather have them spend their money on James Ready beer, so we thought we'd provide them with household items that nobody likes to buy. So we offered toilet paper, toothpaste, Sharpies, laundry detergent, boxer shorts... We had guys walking out with boxes of cereal.

Do you have a favourite beer cap message?

Of caps gone by, I think my favourite was "You win a boat," with an asterisk that said "You do not win a boat." I always thought that was really funny.

My favourite label is the one that said "Please send this back, it's expensive to replace." I loved it that people actually sent back labels. That's what started it all for us.

Every marketer wants to have a close relationship with their consumers, but James Ready could write the book on it. In fact, the five-year-old company has been talking to its drinkers from the beginning, putting little messages on beer caps and labels and appealing to both their sense of humour and of frugality. For example, labels that encouraged drinkers to send them back because they were expensive were actually peeled off and sent back to the Niagara Falls, ON, brewery.

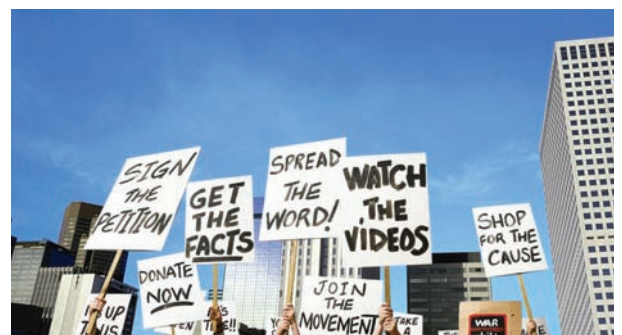
Recently, the independent beer co took the relationship a step further with help from AOR Leo Burnett, mixing an old medium (billboards) with a relatively new idea (user-generated content) to create marketing gold (literally). By inviting consumers to share their billboards – and later, their radio waves – they not only swept awards season, including a Gold Lion at Cannes, but increased sales 45% over the previous year. Now that's how you compete with the big boys.

Tied for third



◀ Frito-Lay North America

Juniper Park helped the U.S. branch of Frito-Lay earn high marks with a slew of award-bagging campaigns for some of its biggest brands. SunChips was positioned as a green brand through solar-powered executions that included newspaper ads only visible in sunlight, while the Lay's "Happiness is Simple" campaign brought the chips back to their roots and focused on American farms.



▲ War Child Canada

The powerful "Help Child Soldiers" campaign by John St. used the idea of propaganda and encouraged Canadians to donate weapons, knit balaclavas and put up lawn signs to support kids fighting in wars. If it sounds shocking, that was the point. The campaign not only had people talking but won a ton of national and international awards, ranging from the CMAs to the LIAAs.

Winning humour

Top Agency: **DDB Canada**

With a whopping 144 awards this year, DDB Canada stands proudly at the top of the heap, beating out worthy adversary Leo Burnett by more than 100 points.

It seems that funny business was the name of the game for

consumers could handle their hotness. The sumos helped DDB sweep the newly restructured CMAs with six awards, including Best of the Best.

"You'll find humour in a lot of our work," explains DDB Vancouver CD Dean Lee (more

like a suicide note." Ambient pieces like a hairbrush and spool of thread with notes attached about how they pertained to people with eating disorders were included in the awareness and fundraising push. Work for B.C. Hydro and the



Above: B.C. Dairy gets animated to reach teens.
Below right: Midas pushes the winter-tire category with its "Chase" spot.

DDB this year, with humorous campaigns pulling in the most hardware.

The agency's "Must Drink More Milk" spots for the B.C. Dairy Foundation had their teen target demo laughing and scratching their heads as they watched Russian dolls and playing cards act out scenes in which a chug of milk would have come in handy.

The now-famous Midas "Chase" spot had cops chasing robbers in the Canadian snow – and not getting very far.

And print ads for the Vancouver Convention Centre featured your 1970s-style conference hall worst nightmares.

Of course, who can forget those sexy sumo wrestlers who engaged in perhaps the most seductive car wash spot ever for the Subaru Forester, as well as in print, online and anywhere

about him on p. 33). "When you just feed up a sale price or facts and figures, it goes in one ear and out the other, versus when you entertain, it becomes memorable."

But it wasn't all fun and games. A campaign for B.C. non-profit the Looking Glass Foundation forced consumers to see eating disorders in a

Canadian Tourism Commission also rounded out DDB's winning year, as they collected trophies from 11 out of the 16 shows counted in the CRC.

Read on to see how the other agencies fared, and who did some impressive moving up the list this year.



different light through a TV spot featuring women leaving clues about their illness with the tag "not every suicide note looks

Movin' on up

Check out five of this year's big climbers

Juniper Park

Last year: #33

Spots moved: 25

Thanks in large part to their work for Frito-Lay North America (see p. 29 for details), Juniper Park was the biggest jumper this year. The agency also gathered accolades for their work with bakery Eini & Co., making cupcakes with icing flowers that look so good, even a hummingbird can't tell the difference. And a drowned rubber ducky floating inside a transit shelter ad with the tagline "A child can drown in an inch of water" promoted Water Safety Week for the Canadian Red Cross.

Saatchi & Saatchi

Last year: #29

Spots moved: 18

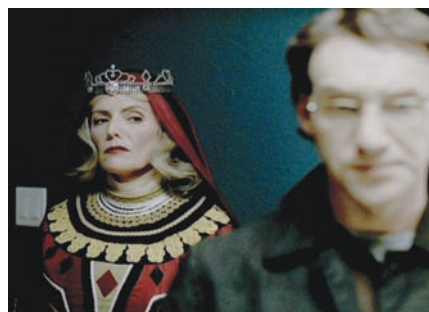
Saatchi got a little cheeky this year, a strategy that helped them move up a respectable 18 spots. Their CMA-winning work for the Toyota Matrix involved a fictional device called the "Potentialmatic" available only to Matrix test drivers and promoted with purposely cheesy infomercial-style ads. The agency even made flatulence cute with ads for Gas-X that featured household items like chess pieces shunning one of their gaseous counterparts. And in transit ads for Toronto skate shop So Hip it Hurts, they took the "hurt" part literally with bloody sidewalks and snow and taglines like, "If at first you don't succeed, we sell helmets."



Top 20 agencies

1	DDB Canada	345
2	Leo Burnett Canada	240
3	Taxi	202
4	Rethink	185
5	Cossette	177
6	BBDO Toronto	148
7	John St.	124
8	Juniper Park	96
9	Lg2	74
10	Zig	72
11	Saatchi & Saatchi Canada	53
11	Sid Lee	53
13	Target	51
14	Proximity Canada	48
15	Doug Agency	47
16	Ogilvy Toronto	44
17	TBWA Vancouver	41
18	Grey Canada	40
18	Lowe Roche	40
20	Arc Worldwide	35

See the full list at Strategyonline.ca



Above: a queen with bad intentions in Lg2's winning anti-gambling spot. Top: Doug demonstrates short attention spans for the CFC.

Target

Last year: #27

Spots moved: 14

Not only did Target dominate the ICE awards this year, they swept up a few national awards as well thanks to their stunning work for Newfoundland & Labrador Tourism. The "Fresh Air" campaign reminded residents of the smoggy city of Toronto that NL offers a clean break – literally – by commissioning an artist to paint a beautiful coastline on a highway billboard. Breathtaking landscapes also dominated print ads and TV spots.

Target also won Best of Show at ICE for its Canadian Sea Turtle Network DM. An issue of *National Geographic* magazine (in which the CSTN was featured) was sent out in a fishing net, urging people to free the leatherbacks.

Doug Agency

Last year: #25

Spots moved: 10

Doug has its work for the Canadian Film Centre to thank for its rise up the ranks. The CFC's ads for the Worldwide Short Film Festival featured gentlemen with short attention spans easily distracted by the simplest things. In one spot, a young man on a park bench watches in shock as a catastrophe unfolds before his eyes, only to miss the climax when a leaf floats past him. The campaign scored big internationally, bringing in Silvers at Cannes and the One Show.

Lg2

Last year: #17

Spots moved: 8

Lg2 dominated the Créa Awards this year, winning a Grand Créa for their campaign for Ministère de la Santé et des Services sociaux. In TV spots, a king, queen and jack push gamblers to make harmful decisions, and OOH features a lenticular image that turns the picture of a child into that of a playing card with the tagline, "When the game takes over."

The agency also won for Rendez-vous Naval du Québec with black and white print ads that turned the Quebec City skyline into that of a ship, as well as campaigns for Lunetterie Sears, Brunet and more.

By the people, for the people

(curated by the CDs)

Top creative directors: **Judy John and Israel Diaz, Leo Burnett**



Working hard can get you far, but working smart wins awards, as demonstrated by Leo Burnett's creative team. SVP/CCO Judy John and SVP/CD Israel Diaz, who announced last month that he was leaving Leo for the new Canadian branch of L.A.-based David & Goliath. These industry vets (20 and 15 years, respectively) won the coveted top two spots by racking up international awards from the One Show to the Clio, including two Cannes Lions – a Gold and a Bronze – not to mention a slew of national trophies.

Their secret ingredient? They connected with consumers by inviting them into the ad process – without losing the insight. To keep James Ready beer a buck, they invited consumers to share billboard space – an easy way to orchestrate engagement without straying from the brand's positioning. And for P&G's Gain, they focused on the scent and used letters from real consumers in the creative – without giving away full creative control à la UGC efforts.

They also eschewed the obvious with great results. Got a cleaning product to promote? Forget about the traditional cleaning comparisons: they

used humour on brands like Fairy and Cheer. And instead of pulling at heartstrings for the Alachua Humane Society, they appealed to our penchant for cuteness using bright colours and adorable cartoons.

You broke from tradition by not preaching cleaning power for a few of the P&G brands. Why did you stray?

John: Our philosophy around that is, cleaning is really the price of entry right now, it's a commodity. Every cleaning product should clean, so it's really hard to win there. We think it's more about the emotional benefit – how does it help make your life better?

Diaz: There's only so many ways you can say "whiter whites" and...it's also marginal. So looking at it from an emotional standpoint, how a consumer might relate to it, leads you into more interesting creative territory.

Why do you think people connected to the "Share our Billboard" idea so much?

John: The whole idea of participation is make it easy and make it fun. So we did half the billboard for you, [and] we just give you a little piece that you can play with, upload a photo and anything you want to say, so it was pretty easy to do.

Diaz: It's very atypical for a beer company to actually ask drinkers to help in creating the advertising for it, so that in itself is engaging. It was surprising in that no one was sure whether it was true or not, so once the word got around that it was

actually for real and you can actually post it and submit it and it actually ran, it gained a lot of momentum.

For James Ready and Gain, you used UGC without losing control or the insight. Why do you think this strategy worked better than, say, just having consumers create ads?

John: Often we think everyone else out there is like ad people. We get into advertising because we love making ads, and we assume that everyone wants to make an ad, and I think that's why James Ready and Gain work. We didn't ask them to make an ad, we just said, "tell us why you love it" and we turned it into an ad. So it's an easy thing to do, and people are really passionate about the brand.

A lot of brands say "create an ad" and it requires a lot of work and you're trying to think of what you're going to do to promote that ad. [For James Ready] this was just, "use our billboard" space, so people used it to advertise their bands, propose marriage and just to say hi, so it wasn't a big ask.

What was the most interesting billboard entry you saw?

Diaz: There were a lot of X-rated ones. One guy submitted to sell a couple of power generators for \$45,000 each. That was the most interesting one.

If you could rent a billboard for your personal use, what would you put on it?

John: I think I'd want to promote a big party out in the woods.

Defying convention

Runner-up: **Dean Lee, DDB Canada, Vancouver**



Dean Lee, creative director at DDB in Vancouver, has crept up the creative report card rankings from his number-eight spot last year to nab runner-up status.

About his agency he says: "It's a fun place to work, which is why I haven't left in 14 years."

And while he stands alone in the third spot on our list this year, he's quick to credit the rest of his team – particularly his co-CD Cosmo Campbell, who also cracked the top 10 – as well as the flat structure of the agency for the atmosphere that

was conducive to so much award-winning work this year. For a brief summary of some of the best, read why DDB took the top agency spot on p. 30.

You made 14 animated videos for the BC Dairy "Must Drink More Milk" campaign. Where did all those ideas come from?

In some ways it came from knowing that we wanted to do a lot of videos. So we chose an animation style that we thought would allow us to do many executions and to really make it varied. Going with stop-animation, we pictured it being much more crude and a little rough, so it would inspire others to upload their own versions online and keep the animation going. But the animators went above and beyond the call of duty and really made that work sing. I think some of those parameters – we're going to use inanimate objects, what are we going to use? Let's use Russian dolls or an eraser and a pencil – it was all simple things and the ideas just went from there.

The ads for the Vancouver Convention Centre showed what it isn't instead of what it is, which seems contradictory. Why did that work?

I think enough people had been to conferences that they knew that feeling of being in a room where you just don't want to be there, you want to leave. We just found it motivating to put someone back in that headspace of "not another boring

conference" and trigger that feeling to inspire you to book a place that's inspiring this time.

Instead of showing the typical images of tires and a guy behind a counter, the Midas "Car Chase" spot showed a very Canadian police chase with cops and robbers doggedly pushing their cars in the snow. Were there any challenges in creating that ad?

It was a challenging time of year to be trying to pull that off, so I have to tip my hat to the production crew because they made it look so realistic. They made it snow in September in Vancouver, which is rare.

Which campaign are you most proud of?

The work we did for the CTC really stands out in my mind. They came to us with a challenge to sell a country – what a great challenge that is.

A lot of the film pieces came from the public, so trying to get in touch with the people who posted their videos online was tough. I'd imagine that some of it must look like [we] just grabbed stuff off YouTube and threw it up there, but it's finding the right emotion behind each of those pieces.



Top 20 creative directors

1	Judy John, Leo Burnett	223
2	Israel Diaz, Leo Burnett	201
3	Dean Lee, DDB Vancouver	192
4	Ian Grais, Rethink	185
4	Chris Staples, Rethink	185
6	Alan Russell, DDB Vancouver	150
7	Ian MacKellar, BBDO	128
8	Cosmo Campbell, DDB Vancouver	124
9	Stephen Jurisic, John St.	122
9	Angus Tucker, John St.	122
11	Steve Mykolyn, Taxi	109
12	Heather Chambers, Leo Burnett	103
13	Andrew Simon, DDB Toronto	98
14	Alan Madill, Juniper Park	97
14	Barry Quinn, Juniper Park	97
14	Terry Drummond, Juniper Park	97
17	Daryl Gardiner, DDB Vancouver	92
18	Dave Douglass, Cossette	89
18	Pete Breton, Cossette	89
20	Shirley Ward-Taggart, Leo Burnett	74

Sharing the glory

Top Art Director and Copywriter:

Anthony Chelvanathan and Steve Persico, Leo Burnett



There's something to be said for teamwork, and the team on the top of this year's lists for art directors and copywriters prove it. From Leo Burnett, art director Anthony Chelvanathan (left) and copywriter Steve Persico put their heads together to create award-winning work for James Ready (for which they accepted a Gold Lion at Cannes), Procter & Gamble and the Alachua County Humane Society to name a few.

Chelvanathan started at Leo six years ago after interning at TBWA and Grey, while Persico joined as an intern straight out of school five years ago.

While their accomplishments this year are many, the one they hold most dear? "Our world record for a Sri Lankan and Italian being in the same room at one time over the course of one day. Beat the record by 23 hours and 59 minutes."

For James Ready's "Share our Billboard," what were the challenges when it came to working with other people's ad entries?

Persico: There were lots of challenges with the fact that we let consumers dictate what we would put on these billboards. As you can imagine, five out of every six submissions involved sex, booze, drugs, minors, illegal or dangerous or nude activity. Obviously, this makes them awesome submissions, however, not acceptable for beer ads.

Plus we had to make sure we could post people's submissions on a billboard close to their hometown. Well, media had to make sure; we just sat back and relaxed and drank a

couple of James Ready Beers. Except for Anthony, he doesn't drink. He had a Five Alive.

The Cheer Dark print ads featured animated black-clad characters, like an artist and a rocker, with fat heads and skinny bodies. Where did this idea come from?

Chelvanathan: The Cheer Dark super-skinny fat people came from a simple insight: black makes you look thinner. So what would the darkest blacks make you look like? What would the darkest blacks make fat people look like?

After we had the idea, we knew we were on to something different. We gave people a good reason to buy a detergent just for their black clothes.

It is probably one of our favourite print campaigns. We are so glad we didn't screw up the execution. The idea was simple and thankfully the execution stayed simple too.

What was it like getting up on stage to accept a Lion?

Persico: It was a great experience. When you work so hard to make something a reality, and then you put it in a room with the best work in the world and have it judged by some of the smartest people in the industry, and they come to the conclusion that it's brilliant (or at least good), that's a great feeling.

It was an exciting evening, drunken night, rough morning, but most importantly a motivational week in Cannes. It was great to hold up our nation's flag on stage. We searched all of France for that flag and were glad to actually

hold it up. Unfortunately we lost the receipt and couldn't expense the 17 Euro we paid for it.

Chelvanathan: Cannes is always an inspirational experience. Winning was an extremely proud moment, even though the actual onstage moment lasted a few seconds.

Describe your working relationship.

Persico: We complement each other very well and often. Usually Anthony tells me how soft my skin is and I tell him how his eyes light up the room. We're very vain.

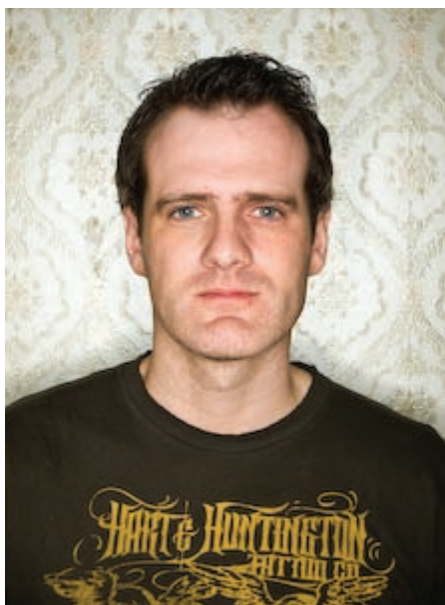
But as far as why we make a good team, it has to be because we have the same goals, the same level of expectations (high) and the want to turn the worst projects into the best work.

Chelvanathan: Our ideas are the strongest when we are able to build off each other's initial thoughts. One step at a time the idea gets better. We are open and honest. We sometimes brainstorm separately for 10 minutes and then share our ideas. It's a friendly competition to see who has better ideas. The loser has to brush the winner's teeth.



Masters of emotion

Runners-up: **Daryl Gardiner and Jeff Galbraith, DDB Canada, Vancouver**



When copywriter Jeff Galbraith (near left) joined DDB fresh out of school about three years ago, he was thrilled to be partnered up with 10-year company veteran, ACD Daryl Gardiner. The co-workers and good friends (often seen at hockey games together) describe the creative department as a close-knit family.

This year, Gardiner and Galbraith helped DDB rake in a ton of awards – including Golds at the One Show and ADCC Awards – for powerful campaigns like that of B.C. non-profit Looking Glass Foundation or the hilarious “Car Chase” spot for Midas, as well as work for B.C. Hydro, Translink and others.

When you're communicating about a subject like eating disorders for the Looking Glass Foundation, how did you address the challenge of putting out a strong message while remaining sensitive to the cause?

Galbraith: The client was three mothers that had dealt with [the issue] in the past, and they had a remarkable sensitivity towards it. They wanted powerful, impactful work, but they were always careful not to let us go down a road that would have damaged their cause.

More so than anything I can recall over the last couple of years, we really had the opportunity on this to do a ton of research. We watched documentaries, we did interviews, we pored over websites – we'd see pro-anorexia sites, things that just killed you to watch.

Gardiner: When we presented the work for the first time to [the client], they broke down in tears. There aren't many instances in a boardroom when you're presenting work that the client cries. It was moving.

What kind of feedback did you get from the Midas “Car Chase” spot?

Galbraith: Retailers across Canada were getting calls all the time about how much people really enjoyed the spot, and that's something you don't hear all the time.

Gardiner: They sold out of tires – that just goes to show you that humour works. And it's won a hell of a lot of awards, so it goes to show you that award-winning work sells too. It's been a really good case study for us.

We hear a lot of anecdotes too – there's one story from a dentist that they had a TV overhead when they were working on their patient, and whenever that spot aired, the dentist would have to back away from the patient to let them laugh. We have over two million [YouTube] hits, and it's been stellar.

What happens when you disagree?

Gardiner: I win.

Galbraith: Daryl wins.

Top 20 art directors

1	Anthony Chelvanathan, Leo Burnett	199
2	Daryl Gardiner, DDB Vancouver	79
3	Stuart Campbell, John St.	75
4	Israel Diaz, Leo Burnett	70
5	Paul Giannetta, Leo Burnett	69
6	Ross Butcher, Leo Burnett	60
7	Nathan Monteith, Taxi	56
8	Colin Brown, Cossette	53
9	Stefan Wegner, Taxi	52
10	Ian Graiss, Rethink	51
11	Paul Riss, DDB Toronto	49
12	Hylton Mann, Juniper Park	46
13	Ian Schwey, Doug Agency	44
13	Steffan Barry, Doug Agency	44
15	Dan Strasser, DDB Vancouver	42
15	Luc Du Sault, Lg2	42
17	Basil Douglas Cowieson, Saatchi & Saatchi	41
18	Nicolas Quintal, Rethink	38
19	Cosmo Campbell, DDB Vancouver	34
20	Rob Sweetman, Rethink/Cossette	32

Second runner-up, art director: **Stuart Campbell, John St.**



Big clients: **War Child Canada, Tetley Canada**
Time at John St.: **two years, nine months**

Describe the process of making the War Child "Help Child Soldiers" viral video from an art direction point of view.

Especially in this category, you can't just show pictures and tell people what's going on. For most, they've become desensitized to that kind of advertising – myself included. Whether it's using the element of surprise to get people to believe something that's absolutely ridiculous, or making something visually beautiful and artistic, you have to find an approach that people haven't seen before.

There's something different about working on a campaign that's actually changing the world for the better. The energy is just different.

There aren't many projects which people are absolutely willing to start working on after their workday ends and continue doing so until the wee hours of the morning.

Top 20 copywriters

1	Steve Persico, Leo Burnett	196
2	Jeff Galbraith, DDB Vancouver	101
3	Jason Perdue, Rethink	74
4	Mia Thomsett, John St.	73
5	Sean Barlow, Leo Burnett	69
6	Stefan Wegner, Taxi	56
6	Emily Zamir, Leo Burnett	56
8	Matt Antonello, DDB Toronto	53
8	Tom Greco, Cossette	53
10	Nathan Monteith, Taxi	50
11	Andy Linardatos, Juniper Park	46
12	Luc Du Sault, Lg2	45
13	Ian Schweg, Doug Agency	44
13	Steffan Barry, Doug Agency	44
15	Jenny Smith, Target	42
16	Kevin Rathgeber, DDB Vancouver	40
17	Ryan Leeson, DDB Vancouver	38
18	Rob Tarry, Rethink	37
19	Nicolas Boisvert, Lg2	34
19	Tim Piper, Ogilvy & Mather	34

Second runner-up, copywriter: **Jason Perdue, Rethink**



Big clients: **Playland, Dogwood Initiative, Keys Please**

Time at Rethink: **four years**

Playland seems to rack up awards for Rethink year after year. What's the secret formula?

The now un-secret formula is as follows: Playland success = great client + time + imagination + self-doubt + amazing art direction + very little copy.

On the Rethink website it says you're the CEO of a fake company – any future plans for Global International Worldwide?

Like any fictitious multinational start-up, we've had our share of growing pains. However, 2010 is going to be our year. Limited edition T-shirts are out now, and plans for new products and web spots to promote them are underway.

the **AD RODEO**

The account guy says the deadline is January 25th.

But we know that the real entry deadline is February 25th.

The 2010 Anvil Awards. Enter at adrodeo.com

Methodology

Strategy's Creative Report Card tracks and tallies the gold-, silver- and bronzeware taken home by agencies, advertisers and creatives over the calendar year to help the marketing community track who's on top of their game. To do this, we select a range of shows that each incorporate a variety of media and assign every award a point value, weighted to recognize that Cannes is bound to be a tougher field than Calgary. As the books arrive through the autumn awards season, we keep a database of wins for each advertiser, agency, creative director, art director and copywriter and add them up to identify the top 20 in each category.

The purpose of the Creative Report Card is to give a fair and accurate analysis of Canada's strongest creative advertising work on a yearly basis. Please bear in mind that it accounts for over 1,000 individual awards (with five credits for each award, in most cases), and relies on the credits as published by the various regional, national and international shows. Therefore, there is room for error and/or omission, although we have done our best to give credit where it is due.

Scoring (the fine print)

Point values are highest for international awards, followed by national and then regional awards. Best of Show and Grand Prix receive more points than Gold, which in turn receives more points than Silver, and so forth.

Agencies

The points for agency offices in multiple cities have been combined. However, distinct but affiliated agencies (with the same parent company) are listed separately. If two agencies are listed on a single campaign, each receives the same points.

Individuals

Points are awarded to the individuals credited in the award show books as they appear. If a name is not listed, it does not receive points. In some cases agencies have provided corrections which have been taken into account on a case by case basis. We have done our best to reconcile any discrepancies in the spelling of individual names between the various books.

Advertisers

Points are awarded at a company level, rather than for individual brands.

The awards that count

Regional: ICE, ACE, Ad Rodeo, Créa, Lotus

National: ADCC, Applied Arts, CASSIES,

Marketing, CMA

International: Cannes, Clios, Communication Arts, D&AD, One Show, LIAA

pre-employed actuators pick
low hanging fruit, create buzz.*

* translation: students are ready to take on the world of marketing, jargon and all.

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OOH: The ever-evolving medium with staying power

While it's certainly not a new medium, out-of-home (OOH) is one of the most innovative, tech-savvy and fastest-growing mediums there is. Even during these turbulent economic times, OOH has more than held its own. In fact, according to data from TNS Media Intelligence, the measured ad spending on outdoor declined by significantly less than it did on harder-hit mediums like radio, newspaper and magazine during the first half of 2009.

There's a reason advertisers keep coming back to OOH, even during tough times. "The thing that makes it stronger than TV, radio and print is quite simple: you can't turn the page or switch it off," says Tom Murphy, Creative Director at St. John's-based agency Target, which has crafted award-winning OOH work for clients like Newfoundland & Labrador Tourism.

As other media becomes more fragmented, OOH remains a consistently reliable way to reach the masses. "OOH is a medium you can't avoid," says Luc Sabbatini, president of Astral Media Outdoor. "It's the last mass medium, but it's also very targeted."

Nancy Green, president of Fairway Media Sales, points to OOH's ability to reach people at all times. "OOH catches people when they're in the midst of living their lives," she says. "People are out more than they are sitting at home watching TV."

As technology helps OOH become an even more targeted medium, industry insiders predict that the category will continue to surpass other media. "Outdoor is about to grow in an explosive fashion," says Qadeer Ahmed, president of Pinpoint Media Group.

As the category grows, savvy OOH media providers are constantly innovating to offer you solutions you may not have even thought of.

BEYOND BILLBOARDS

With bylaws restricting billboards like the one recently passed in Toronto, many media suppliers are looking beyond the traditional OOH staple.

For example, Astral Media Outdoor aggressively pursued the street furniture contract in Toronto two years ago, and won. It's a win Astral is proud of, and takes very seriously. "We have great designs for the columns and the shelters and the benches," says Sabbatini. "We want to not only beautify the city, but to also be very efficient for the advertisers. Our shelters are clean and well-maintained. We work very hard on the upkeep."

Sabbatini says Astral's research into global best-practices led the company to pursue the street furniture contract. "If you look at Europe, where there are many restrictions, what's left is street furniture," he says. "We'd like to bid for more street furniture in Montreal and Ottawa."



Above: Cadbury Chocolate branded coffee sleeves from Fairway Media Sales
Below: branded coffee sleeves promoting an "enter to win" contest

Fairway Media Sales is another company that thinks beyond billboards. It provides a network of independent and micro-chain cafes across Canada with branded coffee sleeves. Telus, Sephora, GM, RBC, Rogers, Canwest and many more have run more than one campaign with Fairway. "We can put your message in front of your target for 30 minutes or more with no competition," says Green. The advertising sleeves can double as coupons or ballots for in-store promotions. They can even have small samples like gum or mints attached to them. "I am anxious to have a Canadian advertiser use the thermo ink sleeves that reveal the message when hot liquid hits the cup" says Green.

Pinpoint Media Group has an extensive network of both static and digital signs in retail stores across Canada. Its most impressive selling point, though, is its unrivalled library of data that can correlate 850 data points to every OOH sign across North America. "I can tell you where your best customers are, and I can tie that to media, one sign at a time," says Ahmed.

MICRO-TARGETING

Pinpoint's ability to micro-target OOH signs, both digital and static, has broad appeal – from large companies that want to

FAIRWAY PUTS YOUR AD IN THEIR HANDS

Does your target group frequent cafés while going about their daily lives? You may want to enlist the services of Fairway Media Sales. The company provides branded coffee sleeves to a targeted network of independent and micro-chain cafes across the country. "We can put your message in front of your target for 30 minutes or more with no competition," says Nancy Green, Fairway's president. Fairway can even attach samples to coffee sleeves, like mints, gum or shampoo. The sleeves are clean and small, so consumers can remove them and take them home to refer to later. Thermo ink applications reveal the message when hot liquid fills the cup.

Fairway hand-delivers the coffee sleeves to its network of cafes across the country. "We have one-on-one relationships with the cafes," says Green. "They become brand ambassadors for your product."



Finally a mass media that gives you the flexibility to change your message anytime.
The first national digital outdoor network: Vancouver-Toronto-Montreal.

THE MEDIA
THAT CHANGES EVERYTHING.
INSTANTLY.

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SPONSORED SUPPLEMENT

grow sales in specific areas to small companies that only want to buy 7 signs. In the latter scenario, if you're only buying a handful of signs, you want to make sure they're highly targeted to make it worth your while.

Pinpoint has data aggregated from a combination of 35 years worth of private data, as well as 850 categories derived from public data sources. Pinpoint maps out the data so clients can see exactly which neighborhoods are over-consuming their products as well as under-consuming. "There has never been micro-targeted data like this that has been actionable," says Ahmed. Clients, including large multinational corporations, pay for monthly subscriptions to access Pinpoint's data to find the optimal areas to buy their OOH signs. Pinpoint sells clients space within its own inventory, and also works with other media companies to help clients secure the best space possible. "We think we can work with media buyers to aggregate the space," says Ahmed. "Other outdoor companies are our friends."

Fairway can also offer clients highly targeted campaigns. "We can do unique distributions," says Green. For example, one client wanted a presence in sports facilities in B.C. So, Green placed sponsored sleeves in hockey rinks, swimming pools and community fitness centers across the province. And when cosmetics giant Sephora wanted to promote a new store

opening in Ottawa's Rideau Centre it enlisted Fairway to place coffee sleeves in close proximity to the location. It was so successful they ran again for the Vancouver openings.

Astral is no stranger to targeting, either. "At Astral, we have GIS, which is a geo-targeting system with research that can tell you specific characteristics about your demo," says Sabbatini. "We can determine where they work, live and play



Pinpoint Digital Media at Point of Sale

so when you do an OOH campaign, there's less waste when you don't have to buy OOH everywhere in the city, province or country." Astral can identify optimal areas, and set you up with its inventory in the relevant locations.

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The only media company that can identify specific locations best-suited to sell your product, brand or idea. Accurately. Every time.

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EMBRACING NEW TECHNOLOGY

Astral is constantly looking for ways to leverage new technology. Three years ago, it started working on a plan for exterior digital billboards. "It was a dream, and now it's a reality," says Sabbatini. Astral has a network in Montreal of 10 screens that has been up and running since June. "We have a broadcast centre. It's new terminology for OOH - usually it's just plywood and posters. Now we have a broadcast centre with a full wall of screens where we can see each one of our billboards across Canada." Astral has just launched a nine face digital network in Vancouver too, just in time for the Olympics. It will launch a similar network in Toronto soon.

Even Fairway is leveraging technology with its coffee sleeves, having partnered with Bluetooth and wifi providers to match the message appearing on the sleeves.

GREEN & CLEAN

Astral remains committed to being green and clean. It now has 40 solar transit ad shelters across Toronto. "We're the only company in Canada to have solar-powered ad shelters," says Sabbatini. Astral has also partnered with BIXI, Montreal's new public bike-sharing network. Astral has the rights to the 200 ad spaces on BIXI locations throughout Montreal - most of them downtown. "We're very eco-friendly. That's why we're using solar, that's why we've partnered with BIXI, that's why the vinyl on our superboards is recycled vinyl," says Sabbatini.

Fairway is also environmentally conscientious, and offers a compostable product made with recycled materials.

OOH IS HERE TO STAY

While the future of other advertising media is unclear as they become more fragmented, there's nothing uncertain about the continued strength of OOH.



Astral Media Outdoor's Transit Shelter Network

"OOH is still a powerful medium because it presents an amazing and challenging creative opportunity," notes Target's Murphy. "It's a quiet medium that allows the consumer to break away from the near-constant noise pollution in their environment and concentrate on what's in front of them."

Sabbatini points out OOH's edge over fragmentation in other categories. "I think the number of TV stations there are now is about 10 times higher than it was 10 years ago," he says.

"Same with radio, newspaper and magazines. With outdoor, it's the same as it was, but circulation is growing as people are outside more."

Ahmed expects increased access to targeted data will help accelerate OOH's growth. "Outdoor in general is going to be very data-driven," he predicts. Green highlights OOH's unique ability to reach consumers in the "real" world. "I can put your ad right into the hands of the consumer," says Green. "How many other mediums can you say that about?"

Green's point is well taken; there are only so many things you can do with less flexible mediums like TV and radio. But with OOH, the possibilities are truly limitless. ♦



Pinpoint Wallmedia - targeted, large format media behind cash counter

PINPOINT TAKES TARGETING TO THE NEXT LEVEL

"Picture every sign in North America being surrounded by 850 categories of data," says Qadeer Ahmed, president of Pinpoint Media Group. "There has never been micro-targeted data like this that has been actionable."

Until Pinpoint came along, that is. It boasts 35 years worth of private data, and 850 categories of data gleaned from public sources. This level of data, coupled with Pinpoint's ability to hone in on exact locations, means marketers can see which neighborhoods consume more rutabagas, for example, and in turn run a billboard about rutabaga recipes in that area. "This lets people get all the specificity of the internet times ten," says Ahmed.

Pinpoint's clients pay a monthly subscription fee to access the intricate data. Pinpoint has a significant network of retail signage across North America, and also works closely with other outdoor media sellers to make sure its clients - both large and small businesses - have maximum exposure in optimal areas.



Astral Media Outdoor's Digital Network

ASTRAL: ALWAYS INNOVATING

Astral Media Outdoor is constantly focused on finding new ways to serve its clients better.

Innovation, creativity and business intelligence hallmark how Astral Media Outdoor serves its clients.

Astral Media Outdoor is always on the lookout for ways to harness new technology. In Montreal and Quebec City airports, Astral has built a Bluetooth network that works in conjunction with the advances in mobile technology. When people pass a Bluetooth enabled ad, they are beamed a message to their phone. In other technology advancements, Astral has been testing 2D/QR codes in conjunction with its street furniture inventory in Toronto. Advertisers can increase

their audiences' engagement levels by including a QR code within their ad. Audiences are invited to take a picture of the QR code with their mobile phone paving a gateway to mobile information and interactivity.

At a time when the new Toronto bylaw places restrictions on traditional billboard space, Astral is placing its bets both on digital billboards and scrolling ads. Digital provides advertisers the ability to change their messaging in real time leading to a world of creative possibilities. And, rather than selling the three scrolling panels in shelters and columns to three different clients, Astral is offering them all to the same client to give them more creative opportunities. Clients can run the same execution one after the other, tell a story with three different panels, or run different time-sensitive panels throughout the day. "Our goal wasn't to add more inventory, it was to give creative people more flexibility," says Sabbatini. Astral is also leading eco-friendly innovations, with 40 solar-powered Transit Shelters in Toronto.

The 30 Minute Ad

Coffee Sleeve Advertising by Fairway Media Sales can give you 30 minutes in the hands of your target group. Here's how:

Exclusivity: You are the only advertiser on the sleeve in that café for the campaign duration.

Geographic Targeting: Narrow your reach to postal FSA's or a radius around a specific location.

Demographic Profiling: Have your ad in cafés that cater to specific groups by being near office towers, education or sports facilities.

Fairway Media Sales is national with major markets across Canada and can work within any size budget. We carry specialty sleeves such as thermo ink for unique ads and we can extend your coverage with our partnerships in Wi-Fi and Blue Tooth technologies.

Call us at 1-877-JAVA ADS (528-2237)

Fairway Media Sales
Coffee Sleeve Advertising - OOH

www.FairwayMediaSales.com





BY CRAIG REDMOND

THOSE WHO DON'T THINK, AGGREGATE

TWO SOLITUDES

Concerto's Craig Redmond wants adfolk to dig a little deeper, and turn off the RSS-fed 'tsunami of sameness'

Someone in the business recently boasted that he was a broad thinker, not a deep thinker. I snickered and asked, "What the hell does that mean?"

He went on to explain with an air of great import that he was not well versed in any particular subject but had a surface knowledge across a tremendous breadth of issues. Enough, he continued, to hold his own in any conversation. "So you're shallow," I smart-assed.

That aggregate knowledge, he bristled on, provided him with an instant foray into any strategic discussion, with any client, on any given brand. "My God," I replied, feigning astonishment and concern, "all that aggregating must be so exhausting." To the contrary, he gloated. RSS feeds streamed everything he could possibly care to know on any subject at any time.

"Oh," I replied, with acerbic brilliance.

Truth is, I was so dumbstruck by this brazen admission of resigned superficiality that I felt like he had kicked me in the nuts with his steel-toed Ferragamos.

I was suddenly overcome by the vision of a massively obese, translucent carcass of an adman being fed ideas intravenously from the internet and regurgitating those ideas simultaneously into an ad-duplicating spittoon next to him. I thought about the sameness in advertising. I thought about the parity of products and price. I thought about the immediacy with which a crappy viral is generated, consumed and forgotten by millions in a heartbeat. I thought about "Ad Attention Deficit Disorder" and how it is lobotomizing our own industry people and the consumers they talk to every minute of every day. Then something shiny went by, and I lost my train of thought.

Where was I? Oh yeah.

Unlike the gentleman with the heavy-hoofed Ferragamos, I believe in thinking deeper rather than broader.

To me, ideas are a lot like people. You tend to remember those with an original personality and quickly forget the ones that come off as derivative and insincere. That's why ideas that are born out of in-depth marketing research and strategic discovery tend to endure while ideas hastily aggregated and reconstituted as one's own do not.

Just like people, ideas that are born out of listening tend to get heard in return.

We were once again reminded of this simple truth while conducting a study on behalf of Dell and Intel. The computer giant is transitioning from its traditional direct-to-consumer online sales model to the more competitive in-store retail environment and, along with Intel,

wanted to better understand computer buyers and the psychology of their buying habits.

Our research team conducted the morphological study, interviewing intending purchasers right across the country. What we soon discovered was that buying a computer is not the rational, price-driven decision that most PC manufacturers would have assumed.

The research revealed that the entitled sense of "techno-emotional" attachment, normally associated with warm and fuzzy Mac users, was also a pervasive condition amongst PC customers. The computer, we found, was not a box full of microchips and diodes to these people, it was highly personal.

One well-adjusted and perfectly average interender admitted: "I have a close bond with my computer. It's not my baby; it's my best friend. It never hurts you like people do. It does what you tell it; there's control."

RSS feeds can't deliver that kind of provocative, human insight now can they?

To the contrary, encountering deeply original and provocative insight is pretty rare these days as we numbly troll our aggregated feeds, accumulating every tidbit, sound bite and paraphrased synopsis of the newest gossip, sports, business, jokes, porn,

weather and current affairs and then forward the aggregate on to every Facebook friend, Twitter follower and LinkedIn connection we know, who in turn oblige to do the same to create a swelling tsunami of sameness engulfing humanity.

Deep breath...that's why original thinking stands out. That's why smartly written sitcoms and dramas sing above the din of reality TV. That's why Obama's quiet, contemplative approach beams from the darkness of political platitudes. And that's why marketers like Dell and Intel, who invest the time and money to talk with their customers, will prevail over those who simply choose to talk at their customers.

Put simply, those who don't think may aggregate. But those who do think will segregate from the swarm.

Craig Redmond is VP creative director at Vancouver-based Concerto Marketing Group, where his remit includes deconstructing thought processes, in between penning Forum columns about brain-spatter tweets and llama spit.
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BY MARC STOIBER

IS SOCIAL MEDIA HURTING THE ENVIRONMENTAL MOVEMENT?

Change founder Marc Stoiber wants brands to stem the firehose of superfluous chatter and foster real change

Recently, at a green brand conference, I witnessed something incredible.

It wasn't the speakers, although they were inspiring in their own right. It was the audience that caught my eye.

About 90% of them never looked at the stage – instead, they were rapid-typing the content of the speeches into their tweets or blog entries.

I was impressed, thinking I was witnessing a glorious mass communication revolution.

That is, until I peeked over some shoulders and saw what they were typing. Posts like "Speaker says green is here to stay." And "Green is good for business."

A pretty anemic version of what was actually being said.

Then it dawned on me. These audience members were so intent on flexing their social media muscles, they were missing out on 95% of the message. Technology had turned them into stenographers – and not particularly good stenographers at that. There was no synthesis, no analysis, no thinking. I'm certain each of the writers felt they were making a difference. But they were, in fact, adding little more than chatter.

And that, I believe, is a problem. The movement to fight climate change does not benefit from a fire hose of superfluous communication. It needs focus.

I'm not a luddite. I understand and admire the power of social media, and believe the world is a better place for it. Social media provides shades of content; it's visceral and raw; it's authentic (well, usually); it can help me instantly connect with like-minded thinkers.

That said, it doesn't replace real action, real human connection and commitment. Becoming a fan of Al

Gore's Facebook page may make me feel like I belong, but

it isn't doing a damn thing to save the world.

It does, however, reflect a disturbing phenomenon. We have become a society that is deathly afraid of being left out. We somehow feel better knowing we have hundreds of people

following our tweets. We feel comforted by all our Facebook friends and fans.

Substituting real friends and family with the online variety speaks volumes about the isolation technology can enable. Unfortunately, this isolation is the exact opposite of what the environmental movement needs.

David Suzuki says a major contributor to environmental destruction is our disconnection from each other, and the environment. He calls it the shattered world syndrome.

To illustrate, imagine our society is like safety glass that's been shattered. Each of us occupies a tiny shard – physically close to our neighbour, but disconnected.

When we turn on the tap, we don't know where the water came from. When we flush the toilet, we don't know where the water goes. When we get the clarion call to fight climate change,

we pull back into our cocoon and start retweeting.

It's not that retweeting is bad. But again, it seems pretty anemic when you think of what's necessary.

What I believe we need to rediscover is a sense of

commitment to our fellow earth-dweller. Studies show that the number one reason people enlist in the armed services isn't for government or country. It's because their friend or brother enlisted.

That's strong stuff. Imagine if we could harness that sort of action for the environmental movement.

Truth is, we can.

It's time we all rediscovered the power of that sort of commitment. Instead of sitting in front of our screen, we should be jumping on our bikes with our kids, getting involved in public forums with our friends, looking politicians in the eye and telling them that our families are a force to be reckoned with.

As marketers, we should also be looking at real commitments we can be making. Consumers don't expect brands to be perfect – but they do want them to be sincere in their efforts.

Take a hard look at what your brand is doing to make the world a better place. Is it doing something real and original – something that is not only true to brand values, but the values of the consumer? Or is it simply jumping on a convenient bandwagon that enables you to feel superficially green without actually changing anything?

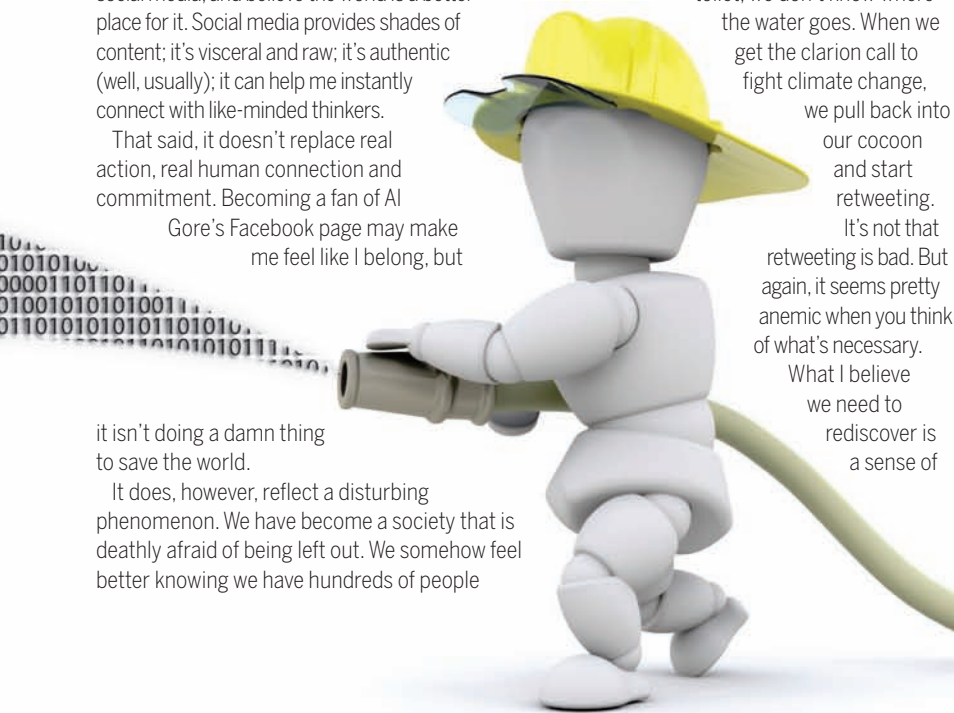
I believe there is a world of opportunity for brands that want to make a real, tangible difference. Think of Tom's Shoes donating one pair of shoes to African kids for every pair you buy. Truth is, Tom's doesn't need a Facebook page or frantic army of tweeters to make people fans. They generate mountains of free media by simply making their brand stand for integrity.

If you want it in simple English, actions speak louder than words.

We have to live the mission. Not type it.

Marc Stoiber is founder of Change, a green innovation brand agency. He delivered this speech at the TEDx Conference in Vancouver. He can be reached at marc@changebiz.com.

GROWING GREEN



KEEP THE OLYMPIC MOVEMENT MOVING

We challenged Digital Cement to keep the Olympics relevant between Games. They came up with a series of programs, not short campaigns, as the best way to keep the games top-of-mind for ordinary Canadians. Leveraging their expertise in social media, strategic insights, analytics and one-to-one marketing, Digital Cement proposed several revolutionary ideas to get and maintain Canadians' attention.

BUILDING THE DREAM

Harnessing the popularity of social media and the influence of the Canadian Oprah, Dini Petty, Canadians will be asked to form online communities focused on pressuring the Juan de Fuca and Atlantic tectonic plates to accelerate their collision.

If all goes according to plan, this merger will create a new mountain range and more interest in some alpine events. Geologists and experts at Alpine Canada predict a handful of top 10 finishes in the millions of years ahead, thanks to this virtual nation-building exercise.



A WELCOME SIGHT

By having Peter Mansbridge deliver *The National* in a Lycra speed-skating suit, not only will you hear his passion, you'll actually see it. Bringing the spirit of the Olympics into millions of Canadian households on a nightly basis is a sure way to keep the flame fuelled for all the days between the Games.



INVOLUNTARY ACTS OF KINDNESS

The best way to get closer to the Games is to get closer to the athletes. To create direct relationships with our Olympians, the government will implement a mandatory Adopt a Canadian Athlete program. Lucky citizens selected to enjoy this legislation will welcome the athlete, not of their choice, into their homes for an undetermined amount of time. This national program, based on the highly popular jury duty platform, is sure to increase Olympic awareness, grocery bills and citizen-on-athlete sports massages.

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